

Modern LITHOGRAPHY

FEBRUARY - 1948 - VOLUME 16 - NUMBER 2

ml

PERIODICAL



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ON THE OFFSET PRESS
SEE PAGE 30



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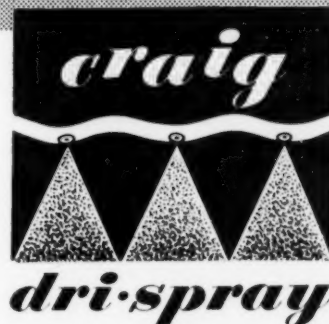
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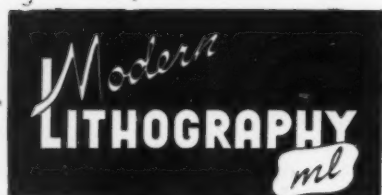
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M.L.F.E.



FEBRUARY

VOLUME 16, No. 2

THE COVER

With the application of common sense and ordinary care gummed stock is being run successfully every day on offset presses. The article beginning on page 30 tells how.



ROBERT P. LONG
Editor

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Technical Editor

THOMAS MORGAN
Business Manager

Address all correspondence to
254 W. 31st St., New York 1, N. Y.

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MODERN LITHOGRAPHY

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WAYNE E. DORLAND, President; GRANT A. DORLAND, Vice-President; IRA P. MACNAIR, Secretary-Treasurer. Published monthly on the 15th by Industry Publications, Inc., 123 Market Place, Baltimore 2, Md. Advertising and Editorial Office, 254 W. 31st St., New York 1, N. Y. Advertising rates made known on application. Closing date for copy—25th of the month previous to date of issue. Entered as second class matter at the Post Office at Baltimore, Md., under the Act of March 3, 1879.

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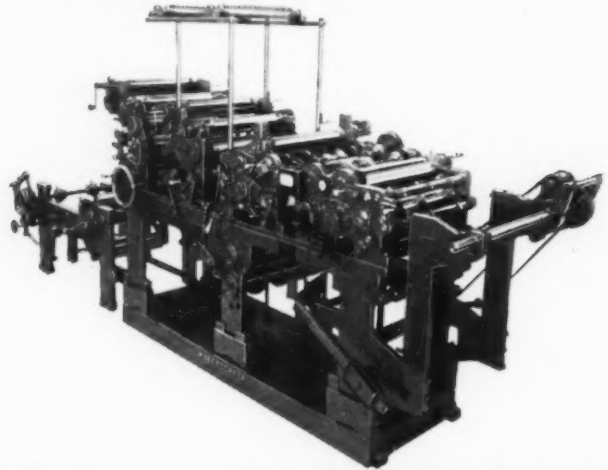
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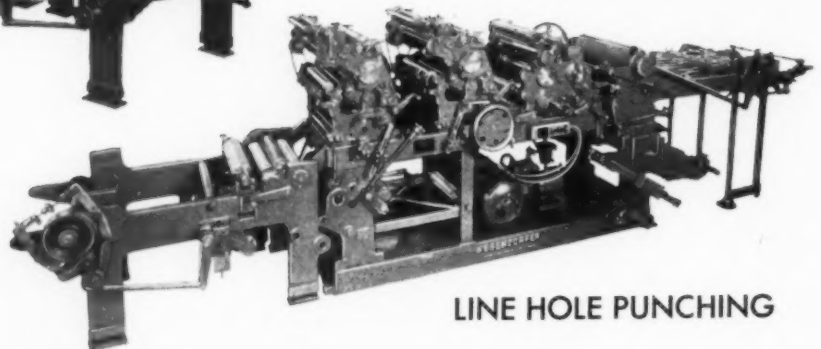
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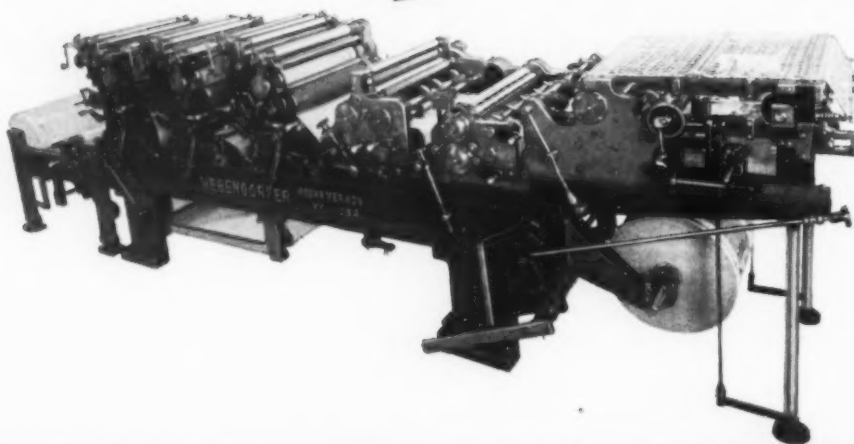
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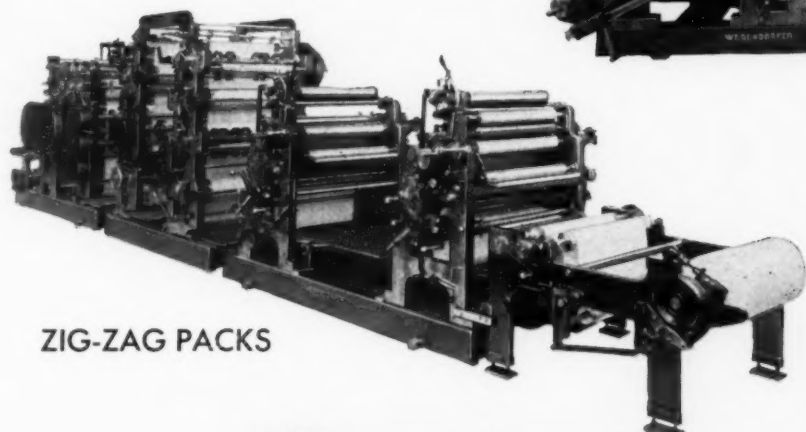
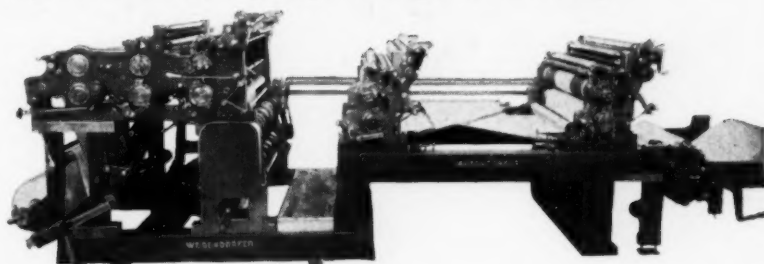
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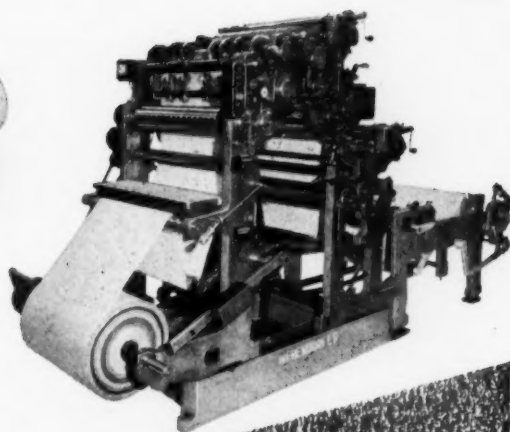
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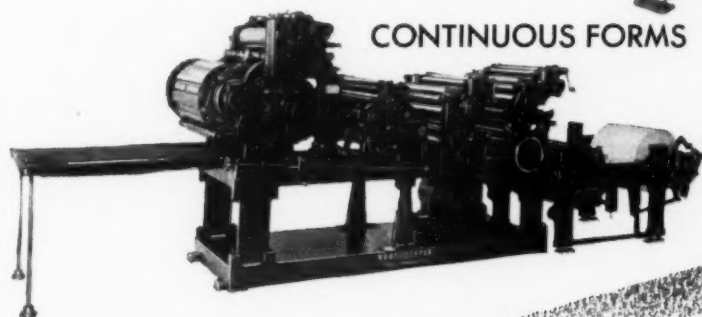


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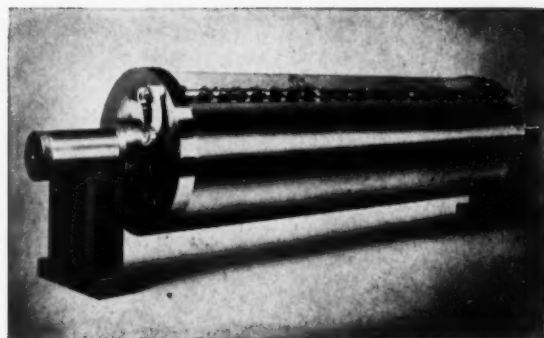
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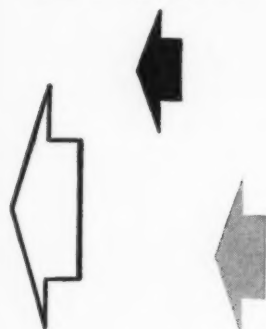
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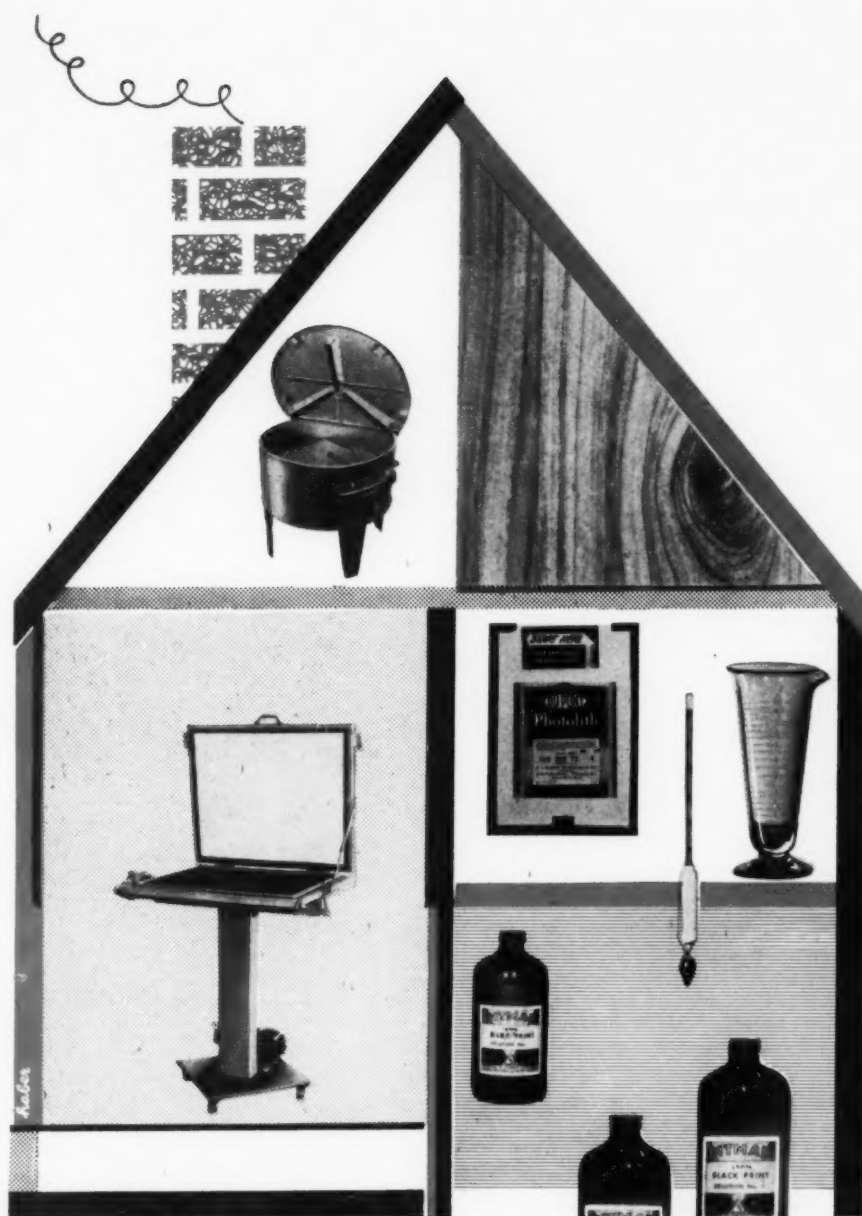
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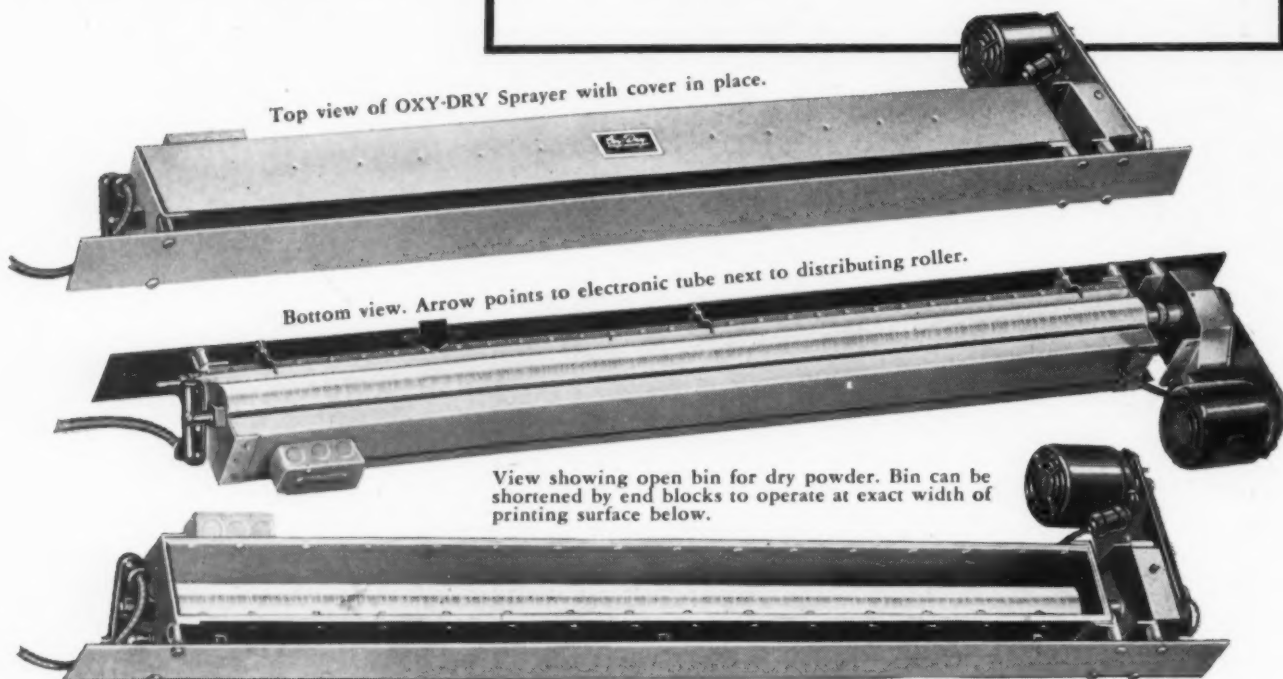
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Top view of OXY-DRY Sprayer with cover in place.

Bottom view. Arrow points to electronic tube next to distributing roller.

View showing open bin for dry powder. Bin can be shortened by end blocks to operate at exact width of printing surface below.

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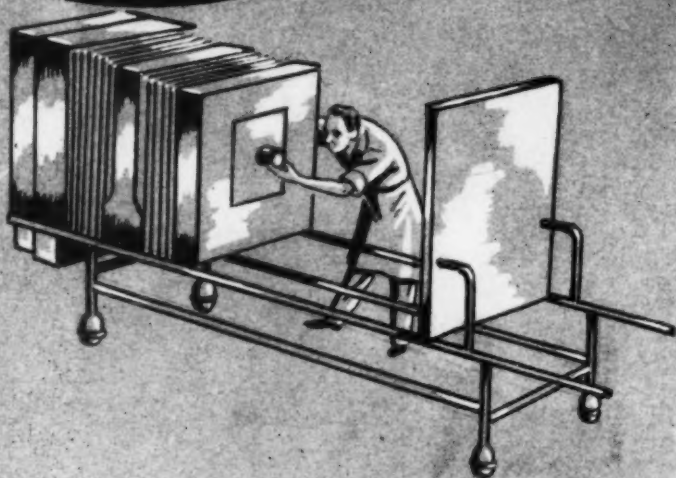
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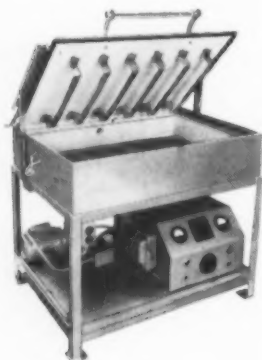
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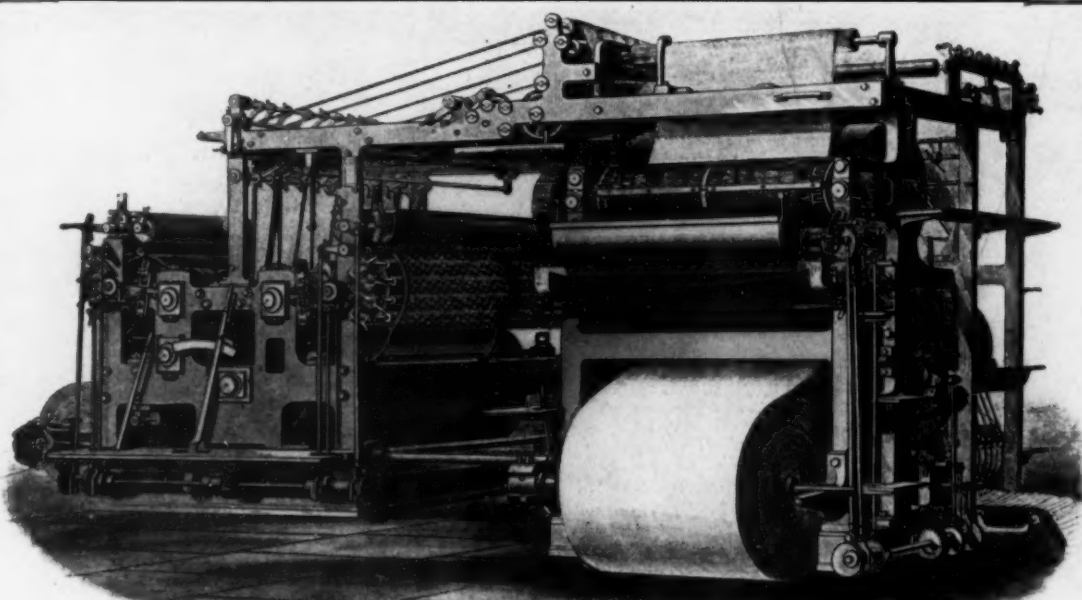
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EDITORIALS

IT is within the lifetime of most of those reading these words that lithography has emerged from a painstaking art to a going industry employing high-speed production methods, and utilizing research to improve processes and reduce waste, lost motion, and the effects of human variables. The growth of lithography in the last 20 years has been phenomenal. This is equally true of the last ten years, of the war years, and of the last two years of postwar production.

This was emphasized in January by Charles E. Mallet, president of the National Association of Photo-Lithographers, as he addressed some 200 lithographers at the Philadelphia Quiz Day. With such a rapid growth compressed into so short a period of time, it is not surprising that a shortage of skilled craftsmen should result, he pointed out, as he emphasized the need of training men in the skills of lithography, and of improving, through re-education, journeymen, foremen and management. "These men in higher brackets should be more than superficially acquainted with current technical developments. Unless they are at least familiar with the salient details concerning new equipment, changing methods, and improvements in the chemicals and inks with which we work, the benefits of training our younger men become dissipated," Mr. Mallet stated.

Much is being done along this line through the schools, training programs, Lithographic Technical Foundation texts and materials, and the Litho Clubs, and he praised their accomplishments.

This is all well and the future looks bright, but he warned of complacency and outlined a positive program which individual plant owners should follow to meet the growing competition of the months and years ahead. The program is well worth serious study for self-application. These points were included:

Reinforce any weakness in the physical set-ups

of your business . . . because competition *is* coming back.

Employ and encourage the best skill in craftsmanship. High quality standards will be essential because you won't be able to sell poor work.

Be sure that your cost system is adequate and up-to-date. You can't quote prices if you don't know your costs, and poor guesses hurt not only you, but our entire industry.

Establish if necessary, or support an existing local apprentice training program. Young blood is vital to your arteries.

Take advantage of, and use, the research facilities of the Lithographic Technical Foundation.

"Let there be no mistake about this," said the speaker, "We must deliver an honest dollar's worth of true craftsmanship for each buyer's dollar. If we don't, none of us can progress. Our individual success and that of our industry will be directly proportional to the satisfaction of our buyers."

NO matter how high prices spiral on equipment, paper, supplies or labor, let's don't overlook the fact that the buyer ultimately decides whether he'll buy or not.

During the last half dozen years many of us, even salesmen, have forgotten this fundamental fact. The other day we heard the sales manager of a large eastern lithographing company discussing this element in the lithographing picture. In recent years it has been the lithographic salesman who decides when, how and with whom orders for lithography are placed. It is now the buyer who makes these decisions, said the sales manager.

This changing condition must permeate the thinking, not of sales staffs only, but of all management and of the men in the shop.

handling gummed paper on the offset press

SUCCESS in running gummed paper on the offset press, and handling it in the shop, derives mainly from an understanding of the characteristics of the stock and the application of common-sense methods. Like any other sheet of paper, a gummed sheet reacts to humidity and temperature conditions and sudden changes. There are sometimes problems in ink drying, and the tendency to curl or wave must sometimes be dealt with. Then, too, in the average shop, gummed paper is not specified by customers as often as are other types of stock, so that the men in the pressroom and in the paper handling departments do not have as much opportunity to handle gummed stock.

However, there is an increasing need for gummed stock on the part of our customers, and in these times of growing competition, this is an important factor. If we familiarize ourselves with some of the characteristics of this item, we certainly can prepare ourselves on what to expect and how to handle it to our advantage. Don't count on running a job on regular litho stock and then gumming the finished job all over, unless you have experienced and expert help for the finishing job. Strip gumming is successful but, of course, doesn't always suit the job. It is important, too, to have the proper kind of ad-

(The author states that in this discussion the viewpoints expressed may not be those of any individual shop, but are those of some 30 or more men, in a number of plants, who have contributed their knowledge. Such contributions have been made mainly in meetings of Litho Clubs throughout the country, as well as in technical clinics and individual conferences. MODERN LITHOGRAPHY also acknowledges information and samples received for the preparation of this material from McLaurin-Jones Co., Brookfield, Mass.; and The Brown-Bridge Mills, Inc., Troy, Ohio, manufacturers of gummed paper, and Geo. Schmitt & Co., Brooklyn, N. Y. lithographers.—Editor.)

hesive for the job to be done. Your manufacturers can help on this, for they know to what surfaces each and every type of gum they make will adhere satisfactorily.

Many of us have run expensive papers on offset presses from time to time, and, in the case of gummed paper, there is no reason for the front office or the pressroom to start off with a conditioned viewpoint. There is no reason why more sheets than normal should be spoiled when running gummed stock. Figure on the normal spoilage, but include several hundred sheets of a non-gummed stock in comparable size, weight and finish. These can be used for make-ready, color adjustment, etc., taking care of those usual wastes and cutting down costs. With the press made

ready on the cheaper sheets, the gummed will start to feed when everything is set, and will run the same as any other paper.

Characteristics

What are the characteristics of this paper?

In the first place, it is incumbent upon the manufacturer of the gummed paper to place a coating on the face of gummed stock that will match ordinary litho coated paper as to pH value, ink receptivity and ink drying qualities common to lithographic needs.

With properly made gummed paper on hand, we can meet the following situations which may occur at times:

- 1). Moisture from hands or storage causing the edges of the sheet to stick in a pile thus giving trouble in feeding and handling by resisting easy separation.
- 2). Curling or waving of the edges.
- 3). Change of size between colors resulting in poor register.
- 4). Wrinkling of the sheet on the press.
- 5). Results in customer's plants when finishing operations call for die cutting and for varnishing of the finished lithographed product.

With relation to the first prob-

By K. O. Bitter

Superintendent, Gamse Lithographing Co., Inc., Baltimore

lem, it has been found advisable to furnish all people who will handle the sheets with a box of ordinary corn starch. This is dusted generously over the hands and forearms and will absorb the natural moisture of the skin and prevent damage to the gummed sheets handled. Some of us have furnished white canvas gloves which work out nicely but even gloves work better if the corn starch is also used. Magnesia powder has been used instead of corn starch but the latter is usually the best as it gives a more dependable protection to the back, does not affect the printing surface, and lasts longer on the hands. In extreme cases of very hot weather and profuse perspiration, some men use the corn starch like a dusting powder on their bodies and thus protect the sheets.

Requires Care

Reasonable care, of course, is required to keep water from the fountain, sponges, water pails, etc. from splashing on any parts of the press with which the sheets may come in contact. A single spot of water can cause from four to six sheets to stick together in the delivery and cause feeding trouble between colors. Guard the edges of all piles of sheets from any form of carelessly spilled drops of water, such as may come from shaking wet hands near a pile, or from plopping a sponge into a pail

of water. Make a cover for piles for storage between operations — water-proof covers are best but any usual weight sheet will do. The idea is to protect the edges of the sheet from accidental moisture, and also from wide range changes in room temperature and relative humidity.

With relation to problems 2, 3 and 4 above, the same remedy appears to take care of all three, namely, *paper seasoning*.

None of us has developed a practical and effective means of quickly anticipating trouble and we rightly depend on the conscientiousness of our supplier to give us the best.

However, some of the indicators are:

- 1). High variable moisture reading on a sword hygrometer, provided our stock room or pressroom is below 40% relative humidity. (Stick the pile at different levels and along the edges as well as in the center of the sheets.)
- 2). Uneven or wavy condition of the pile of three or more thousand sheets to a skid.
- 3). A tendency of sheets to hang together on the pile (not stick, however) in contrast to the tendency of normal gummed paper to have a tendency to slide. Gummed paper, in general, will

have more of a slipping tendency than one side coated paper and is probably comparable to two side coated or enameled sheets.

Seasoning

The answer, of course falls in with our paper seasoning efforts. It so happens that the indicators listed above are not exclusively an indication of "greenness." They may appear on a perfectly aged stock that is not in uniform balance due to storage in our plants, changes in transit, or differences between manufacturing conditions and those under which our plants operate. Many of us use the stock just as it comes from the mill and do so very successfully under conditions below 40% R. H. and temperatures in the 80's Fahrenheit, but these humidity and temperature conditions are present only in the three or four winter months.

The best practice seems to call for seasoning (balancing the sheet) at all seasons. This is, of course, best accomplished with a modern type paper seasoning machine, equipped with a high pressure type blower to permit circulation of the air between, in and around every sheet. Straight hanging or racking does effect some change but takes from 24 to 72 hours, and, if only partially complete, does not give us an optimum sheet for the press. Even with a seasoning machine it is advisable to hang the sheet two ways. That is, part of the time with one edge of the sheet held in the hangers and the balance of the time with the opposite edge in the hangers. If you are experienced in seasoning paper in a seasoning machine, the time element for gummed paper should be about twice that for the usual run of papers. Even when the sword shows the sheet to be in balance with the pressroom, it is advisable to hang gummed paper for at least the same time as ordinary paper and still adhere to the two-way hanging principle.

This may seem troublesome and costly to do but it is far less costly and troublesome than to fight an unbalanced gummed sheet on the press. Many of us have tried it on the press,

only to run into trouble when we can least afford it in the face of a promise of delivery or a crowded production schedule.

Case Histories

Just to cite the value of this careful attention to preparation of the sheet for press, it might be interesting to note the following case histories of gummed paper on presses.

- 1). Good flat sheets, with sword reading of perfect balance with pressroom, sent to press with humidity at about 35% — not seasoned. Started to run O. K. but occasional lots of 50 to 100 sheets would wrinkle. Some lots would feed two to three sheets at a time.

Took sheets off press and double hung them one-half hour each way and the entire run of 27,000 went through without a hitch.

- 2). Rush job came in—R. H. 72%, temperature 88 degrees F. Sword reading showed stock off scale on the dry side—some wave and curl very apparent on sheet. Started hanging this stock the afternoon before scheduled for press, for a run of 10,000 sheets, size approximately 42x54. Hung it about one and one-half hours each way. Went ahead with job the next morning at 8 A. M. and completed run without difficulty, with the seasoning machine keeping step with press. Job called for eight colors on the sheet and was in process for six days in the pressroom. Pressroom was not air-conditioned and weather made several radical changes. Variation in register a maximum of plus or minus 0.008 inch. Sheets in piles (about 3M per pile) were kept boarded and covered with ordinary paper wraps between colors and at least 15 feet away from drafts, open windows, doorways or moving presses.

- 3). Continuous series of runs of from four thousand to 30 thousand sheets in length with from four to eight colors per run over a period ranging from April

Some Uses of Lithographed Gummed Products

Bands: for belts, fountain pens, paper hats, etc.

Book Plates

Cut - Outs: educational, dolls, lamp shades, Valentines, wall paper, etc.

Labels of innumerable types

Liners: for blotters, chess, domino, checkerboards, games, etc.

Lists: auto-repair, telephone, laundry, etc.

Pennants: schools, flags, political, travel, etc.

Posters: stamps and stickers for innumerable items.

Seals: affixing, closure, emblems, identification, index, reminders, etc.

Signs: advertising, law enforcement, warning, political, etc.

Window stickers: advertising, licenses, school, etc.

through to September of last year. Pressroom not air-conditioned — every sheet properly seasoned in a paper seasoning machine. Humidities all over the scale from a low of 35 per cent to a high of 76 percent. Practically all runs handled in normal productive time — with three or four instances of wrinkle trouble on first color (corrected by re-seasoning the sheets) and only about two runs out of the lot showing a plus or minus 0.010 variation in register. On one of these, the sheets lay in production between some of the colors over 2 week-ends — Friday night to Monday morning —i. e. ten days total on the press.

Varnishing

Varnishes or other finishes put over the face of a gummed sheet after it is lithographed should be soft in nature, should not penetrate the coating or the ink too deeply and, if possible, somewhat porous to permit the finished job to absorb or evaporate moisture under changing relative

humidity conditions in shipment and in the customer's plant. If possible, the varnish should have the same characteristics of change under humidity variations as the gummed back. A varnish that seals the face against moisture change will cause a curl toward the face of the work under higher humidities, and a curl the other way on lower humidities. Too absorbent a varnish will have the opposite effect. Some of the adverse effects of varnish that seals the face can be overcome by a fairly deep pebbling operation on the sheet after varnishing but this is not a cure-all and does not help a sheet much if the varnish has penetrated deeply.

As to die cutting, whether it be of crushing cut or punch-out nature, dull dies or improper tapers will have a tendency to crush the sheets together at the edges and the resultant product will not separate easily into individual pieces. Keep the dies sharp, minimize the slope of the dies and fan the packs of the product on four sides after cutting and before wrapping for shipment if you want to avoid a complaint from the customer. The stock may be cut with the gummed side up or down which ever is more convenient.

All of the foregoing precautions may be completely wasted if the wrapping and shipping department fails in its important responsibility of seeing that the job reaches its destination in good condition. The same care should be taken in wrapping gummed labels, stickers, or other finished products, as is taken by the best manufacturers in protecting the paper until it reaches the lithographer. One manufacturer recommends wrapping the finished products in a moisture-proof wrapper, putting about 1,000 labels or sheets in a package, and being sure that the package is sealed against weather. Some also double-wrap the package, first with wax paper, then with an outer wrapping of kraft.

When gummed paper must be stored, the stock should be securely wrapped, and it should be placed in a dry room of even temperature, away

(Continued on Page 99)

Solving Our Customers' PRINTING PROBLEMS

By H. C. Latimer

Educational Head, Lithographers National Association

There has been a definite change in the last ten years in the origin of much lithographic business according to this writer's viewpoint

IN recent years the use of various advertising media which influence the movement of goods from the producer to the consumer has come into clearer focus. Whether magazines or newspapers, radio or posters, direct mail or dealer displays, or other media, each is a sales tool to be used at the proper time in the right way under the existing conditions. Not all the various media are used all the time, but at least several of them are used, each for a definite reason, under the particular conditions of the marketing problem at hand. The controversy among media — is direct advertising better than magazine advertising, etc., has subsided, for each has its place.

Recently Deutsch & Shea, a nationally known advertising agency said, in a page newspaper advertisement:

"All successful advertisers know that the 'guts' of good advertising campaigns is *sound merchandising*. By

sound merchandising, advertising men mean a complete sales strategy that introduces and co-ordinates *all the forces* which move goods *profitably*. And today, every forward-thinking, progressive advertising agency makes sales promotion and merchandising an integral part of its service. This is the unglamorous side of the business . . . the sweat and strain part of the business. But here the vital groundwork is laid so that consumer advertising *can* pay off."

Charles B. Konselman, advertising manager for the Karagheusian rug account, brought present day advertising and marketing methods of planning closer to home when he had this to say in effect in a recent publication article: That if maximum results are to be had from magazine advertising, a completely coordinated follow-through is essential. An aggressive, well-planned and executed consumer space campaign loses much of its punch and effect without integrated point-of-purchase material,

dealer aids, direct advertising material, posters and car cards.

Richard C. Shaw in an article, "How Integration Pays Off In Advertising," appearing in *Printers Ink* (12/26/47) goes a bit farther in saying, "The advertising agency, if it does not prepare the promotion and point-of-sale material, should know enough about this end of the business to shape the national advertising so that it can be readily adapted for point-of-sale material."

These three statements, representing the opinion of both the advertiser and the agency, serve to point out that a change has taken place in the origin of advertising and merchandising ideas which create much printing business. The extent of this change and the implications as to how it affects methods of selling lithography and printing are shown by two surveys. In 1938, ten years ago, the Blanchard Press of New York made a nation-wide survey of direct mail (7000 firms) to determine several things, one of which was to find out just who created this type of printing business. Their survey showed that the advertising agency was a minor factor since such services were responsible for producing only 4 percent of the pieces. (an additional 24 percent assisted clients.) In 1946 *Advertising Age* published the results of its own similar survey which revealed how frequently the advertising agency worked with the account in planning various kinds of printing, or planned and produced literature for their accounts. The survey also revealed what the accounts said regarding agency services which resulted in printing orders. The figures showed that 92% of the agencies originated or planned and produced clients' literature. The clients, or accounts, said that their advertising agency did this service for them in 57% of the cases. It is natural that these figures do not match for an agency answered "yes" even if this work were done for only half of its clients.

This change in the origin of much lithographic production in the last ten years is important to lithographers from a sales standpoint. With both the advertiser and his agency fully

conscious of the importance of the various forms of follow-through material related to the complete advertising campaign, the lithographic salesman is now of greatest assistance to his customers by solving their *printing* problems rather than their advertising and promotion problems. This means that today with the larger customers from whom the volume business comes — and also even with many of the smaller accounts now serviced by advertising specialists, even though consumer publication space is not involved — “idea selling” has lost much of its former importance. It is important to realize that this condition is not a temporary one due to the shortage of production facilities — it is a permanent change in selling conditions brought about by a greater and more general knowledge of the various factors which sell goods or services. The advertising and merchandising specialists who have been planning or producing the follow-through material which resulted in printing orders during the last few years will continue this work.

Creative selling by the lithographer is not so much a problem of selling the idea of using direct advertising, displays, posters, etc., as conditions call for, but of executing the idea in such a way that it will be most effective under particular conditions. Except where the specialist in a particular type of lithographic production works closely with the advertiser and his agency in the planning stages, more and more of the creative work is now being done by the advertising agency. Sometimes, however, “the tail wags the dog”—the lithographer’s idea for a display is adopted for the advertising campaign theme, but this is the exception. There are, of course, producers of lithography who also function as advertising agencies, some even have agency recognition, but here again is a situation which is not general in our industry.

Under these new conditions in which the lithographer and printer helps his customers solve their printing problems rather than their advertising problems, it is highly desirable that the lithographic producer sell *facilities* — his process, his plant and

his organization. The last two are problems of his own organization. The first — the facilities of the lithographic process — is an industry problem calling for extensive educational work with the planners and buyers of lithography and printing.

Lithography as a process for the production of the various forms of advertising material has passed through the period of proving itself. That the process has been accepted is indicated by its unusually rapid growth during the last 15 years. The current problem for the continued increasing use of our process is to reach the many thousands of new men and women entering the advertising field, frequently starting in the production departments which do the buying and decide on the printing process to be used. These people must be taught the advantages and applications of lithography and shown when the process should be used. The designers and planners of advertising literature must be taught which printing processes will reproduce the various art techniques on different types of paper surfaces. The more these people know about lithography’s unique advantages, the more they will use the process to solve their printing problems.

It is just a coincidence that Mr. Konselman’s article mentioned previously also gives us an example of the need for spreading a knowledge of lithography’s many advantages. He speaks (primarily to buyers of printing) of one of the most helpful methods of relating the follow-through to the magazine advertising by means of the use of the same art work, to retain the idea or theme of the campaign. He mentioned only the use of the magazine color plates for preparing the follow-through material and for saving on additional art preparation and production costs. Mr. Konselman probably knows that the use of the magazine plates can be extended by “converting” them for lithographic production, but perhaps his article could not go into this detail. Most lithographers are aware of the advantages of “conversion” — change of size, change of position of parts through stripping, use of only

parts of the art work without cutting a set of plates or electros, and frequently most important, the preparation of the dealer aids in the two month interval between shipment of plates and the publication dates of the magazines. When more advertising production men know how the “conversion” of letterpress plates can help them in their production problems, more lithographic business will result.

Strangely there was a complete gap in the available educational material on the *use* of lithography. Students using one of the standard advertising text books sometimes had a chapter on the “how” of the process, but if somebody asked when the process should be used, usually the only answer was “for long runs of color work.” A newcomer in an advertising production department had to learn the many other reasons by the slow process of experience.

In 1946 this situation was rectified by the Educational Department of the Lithographers National Association. The association prepared the basic informational folder, “Lithography’s Place In Printing Production,”* together with supplementary teaching material. In the first year over 19,000 copies of the folder were requested by colleges (including the large evening courses), advertising and production men’s clubs, and various on-the-job training programs and others. On-the-job training was done chiefly by the large advertising agencies with programs including as many as 75 men. So far this winter (only the first term) the number of courses using the LNA educational material is well ahead of last year’s total figure, and a 50 percent increase is anticipated. It is estimated that about 90 percent of the courses teaching advertising production will have used the LNA material on when and how to use the lithographic process. This important educational job by one industry is being handled as it should be— on a cooperative basis through an industry association supported by its member lithographers.

★★

*This was summarized in *Modern Lithography*, Feb., 1947, Pg. 31, “Six Basic Advantages of Lithography.”



The new NALC officers are, L. to R.: Albert L. Tucker, Washington, president; James J. Spevacek, Chicago, first vice-president; Edw. W. Harnish, Boston, second vice-president;

Frank G. Poll, Conn. Valley, treasurer; and Wm. J. Stevens, New York, executive secretary. The office of executive secretary was established by action taken at the convention.

Litho Clubs Elect Tucker; Add Executive Secretary

THE National Association of Litho Clubs, at its third annual convention in the Congress Hotel, Chicago, January 24, took three important steps designed to strengthen its services to member units and which, it is forecast, will eventually make this organization a powerful factor in advancing the welfare of the lithographic industry. Here's what the delegates, representing 14 local litho clubs did:

1. Approved a proposal that a national executive secretary be placed in charge of NALC's program of activities on a nearly full time basis, with a modest compensation.

2. Approved the creation of a Council of Administration, with power to take action on any Association business requiring immediate attention between annual meetings.

3. Approved plans for expanding NALC's education program among its members.

Officers elected to put this augmented program into immediate effect were as follows:

President—Albert L. Tucker, general manager, Sauls Lithograph Co., Washington, D. C.

First vice president—James J. Spe-

vacek, general superintendent, printing department, Western Electric Co., Chicago.

Second vice president—Ed. W. Harnish, Tichnor Bros., Boston, Mass.

For treasurer, Frank G. Poll, Meriden Gravure Co., Meriden, Conn., was re-elected for another term. And for the new post of executive secretary William J. Stevens, New York, was unanimously chosen. Mr. Stevens will carry on this activity in addition to his duties as secretary of the National Association of Photo-Lithographers.

On the invitation of the Washington Litho Club, extended by its president, John Laverine, U. S. Navy Hydrographic Office, the nation's capital was selected as the place for the next national convention in 1949, with the date changed from January to the latter part of April. Consideration will also be given to the advisability of a program covering two or possibly three days.

"We're beginning to grow and go places. Let's keep it up," retiring president William J. Stevens urged as, in presenting his annual report, he told of the addition of the Cleveland

and Boston litho clubs during the past year. Lithographers in Rochester and Buffalo, N. Y., are developing plans for new clubs, he said, adding that he was hopeful of seeing other clubs formed in several other cities in the near future.

Mr. Stevens commended the Lithographic Technical Foundation for the help it has extended the organization, particularly in making available transcripts of its Detroit proceedings for distribution to club chairmen, and for arranging programs for four club meetings. He spoke also of the favorable publicity given the NALC by *Modern Lithography* and 16 other business publications during the year.

He voiced one complaint, however, saying he was "amazed" at times when some local units failed to respond to his requests for information and assistance.

"If you boys out in the field are appointed to a committee," he said, "it is urgently important for you to do your job well and report back to the national office. Otherwise you make it hard for us. I'm sure we'll get your wholehearted cooperation. But let's bear this constantly in mind."

Treasurer Frank E. Poll's report, revealing that total expenditures for the year amounted to less than \$100, evoked considerable surprise and commendation. On hand in the treasury, he reported, is a balance of \$672.11.

The question of waiving payment of dues to the national by the locals for their honorary members was brought up. None of the 15 or 20 honorary members among the 14 clubs is required to pay dues to the locals and on a motion the issue was settled by a vote of ten ayes to four noes.

Following pre-convention discussions Mr. Stevens presented to the delegates the matter of having an executive secretary to manage association affairs on a continuous time basis.

"We must give definite consideration," he declared, "to this idea of a secretary who can give a definite part of his time to the work. From my experience of the past year, it would seem that only in this way can our association make progress and continue to accelerate that progress."

When it became evident in discus-

sions from the floor, that the delegates deemed Mr. Stevens himself the man most capable of holding the new position, he turned the gavel over to his first vice president, Mr. Tucker, who handled the parliamentary procedure resulting in the selection of Mr. Stevens for the post.

Since the original inception of the idea of a national association of litho clubs, Mr. Stevens has been very active in its affairs. Delegates were unanimous in their decision that he is the man most fitted to carry on the movement. In his brief acceptance speech he promised to continue his enthusiastic devotion to the task.

Retiring secretary K. O. Bitter of Gamse Lithographing Co., Baltimore, Md., in his annual report, reviewed the compiling of a speaker list for use by club program committees. A questionnaire, he said, had been sent to manufacturers of equipment and developers of processes asking information on subjects ready for release now or soon and whether speakers are available to present the matter at club meetings.

Mr. Bitter, who, during the year

had attempted to resign his post, due to personal business demands and ill health, joined in urging the need for an executive secretary. Such a man, he said, is urgently required to widen contacts of the national organization with member clubs and bring to them the full benefits of the national organization.

Endorsement of the proposal for creation of a Council of Administration followed presentation of a report from a committee headed by Jack Maguire of Offset Engravers Associates, New York. Members of the council will include all elected and appointed officers of the national and one representative from each member club, plus the retiring president, who will have a voice, but no vote, in proceedings. They will meet at a call of the president or vote by mail or telegram on emergencies. Expense will be borne by the individual or their respective clubs.

Speaking for the motion to create the council, James J. Spevacek, president of the Chicago Club, pointed out that inclusion of club representatives

(Continued on Page 61)

Top picture shows Albert Tucker (left) new NALC president, receiving gavel from William J. Stevens, retiring president and new executive secretary; Top right: Michael Bruno, research manager of LTF explains use of equipment to visitors at laboratory during NALC convention. Lower left: John O.

Markward, LTF associate engineer, shows visitors results of research work on standardizing graining procedures; lower right: Ed Martin, supervisor of Reduction to Practice Div., LTF, shows Glessner House visitors accelerated press test used to try laboratory findings.





With the camera at Chicago Litho Club Convention

1. Charles E. Mallet, Boston; Frank Poll, Conn. Valley; and Ed Harnish, Boston. 2. Luncheon speaker, Leonard Knopf, LFT president. 3. Speaker Michael Bruno of LTF. 4. Philadelphians, Walter Duke, John Whitecar, and Anthony Capello. 5. From Cleveland, John E. Braun, G. L. Erikson, and H. H. Johnson. 6 John Laverine, Al Tucker, and Gil Miller all of Washington. 7. Carl J. Ericksen, Chicago, his brother N. Henry Ericksen of Twin City, Alfred Lindquist, and Al Leavitt, Twin City. 8. Detroiters Tom Munce, Sol Frenkel, and John Murphy. 9. Mason Bell, Mrs. Bell, Oliver Schuermann, Mrs. Schuermann, Wm. Pelster and Harold Rohne, all of St. Louis. 10. New Yorkers, Wm. Stevens, Al Rossotti (both NALC past presidents), Ted Broadston, Jack Macguire, Walton Sullivan, Larry Littman, and Charles Latham. 11. Ken Bitter, Norman Heath and Ed Parker of Baltimore. 12 and 13, part of the large delegation from Milwaukee. 14. John Heim, O. G. Fricke, Jr., A. Gordon Ruitter, Jr, R. E. Coy, and W. R. Stittgen, all of Dayton.

materials and techniques of LAYOUT

practical points for the beginner

By Charles J. Felten*

While it is true that layouts are evolved in the mind, the physical process of rendering them can be facilitated immeasurably with the aid of proper instruments and equipment. The layout man who is handicapped by poor tools is at a distinct disadvantage.

Not all of the items listed below are absolutely essential to the beginner, but real need will be found for all of them as advancement is made in the many diversified layout techniques.

The layout kit should contain:

- Drawing board
- T-square
- Triangles
- French curves
- Metal-edge ruler and pica gauge
- Protractor
- Ruling pen and compass set
- Pads of tracing paper
- Thumb tacks
- Cellulose and masking tape
- Drawing pencils
- Water color brushes
- Plastic eraser
- Set of opaque water colors
- Fixatif and atomizer
- Color-mixing pans
- Waterproof black India ink
- Transparent colored inks
- Colored pencils
- Colored pastel sticks
- Sandpaper pencil pad
- Grease marking pencil
- Razor blades
- Type gauge
- Reducing glass
- Enlarging glass

- Screen finder
- Slide rule
- Rubber cement and dispenser
- Shears
- Cropping angles

A wide assortment of paper of various textures, colors, and weights should always be kept on hand. Paper manufacturers have experimented extensively with color and design possibilities and their agents will furnish sample sheets and dummies for layout purposes on request.

Foundry type, Linotype, Monotype and Ludlow type specimen books should be collected until one has a comprehensive library of every type face in reasonable use.

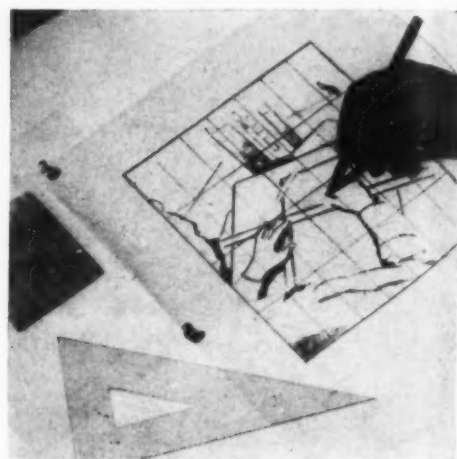
If a layout man works closely with any one composing room, he should have proofs of all its type, set in convenient measure of about five inches in width, for quick computation of display lines and text, and for tracing purposes. Proof of ornaments, fancy initials and other accessories likewise will facilitate sketching and tracing on layouts.

Specimen sheets showing the range of halftone screens and the variety of Ben Day shadings available in photoengraving and offset are invaluable for reference when planning tone values on layouts.

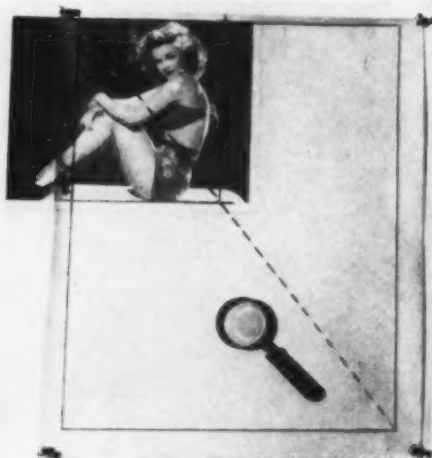
Printing ink color specimens, from which proper color tones can be evaluated and specified, should be included in the layout kit.

*Excerpts from the new book "Layout of Advertising and Printing," by Mr. Felten. This particular section contains information for the beginner.

A "morgue" or clipping library is an inspirational source for ideas when layouts are hurriedly demanded. In it may be filed samples of interesting layout styles, type arrangements, color treatments, initial letters, unusual photoengraving and offset techniques and other interesting artistic specimens. It should contain, likewise, a wide assortment of pictorial reproductions rendered in various artistic mediums, which may often be adapted to layouts by tracing or copying, with necessary modifications or elaborations.



To draw an enlargement of a picture by the "square" method, rule rectangles on a tissue covering the entire picture (left above). Rule the same number of rectangles on the enlarged area and use each small area as a guide in sketching the elements within it.



The diagonal method of enlarging or reducing an area proportionately consists of extending the diagonal drawn from opposite corners to either the height or width wanted, and then drawing a parallel to the other dimension.

The successful layout man constantly profits by emulating the successful experience of fellow craftsmen. By continuous study and use of time-tested formats, procedures and methods, he eventually acquires many invaluable ideas which will assist him in making a sound analysis of each layout problem as it arises.

Distinctiveness for a layout is many times achieved by coordinating its essential design elements according to the pattern of a previously successful composition. The helpfulness of a complete reference file is obvious.

Many layout men accumulate collections of "befores and afters" which contain the initial roughs, progressive working layouts, intermediate proof sheets and the finished printed jobs. They offer an excellent basis for study of idea development through both the artistic and mechanical phases.

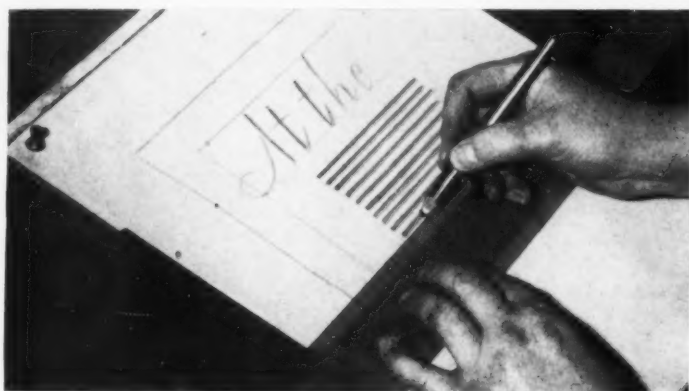
Authoritative books on photography, lettering, art techniques, typography, color application, photoengraving, presswork, and other branches of the graphic arts should always be handy for ready reference. One should likewise subscribe to the lead-

ing technical periodicals of the printing and allied industries to keep abreast of constantly improving mechanical processes and techniques.

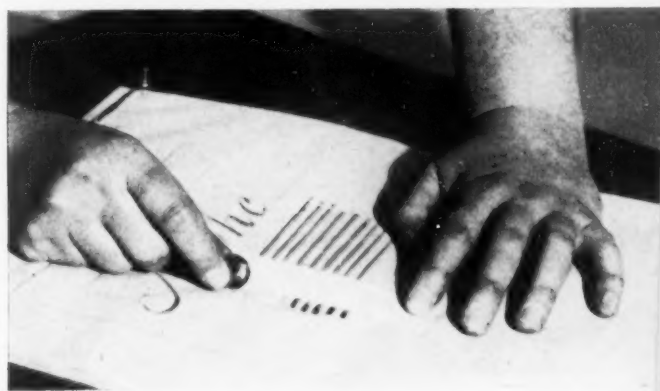
Suggestions for Layout Procedure

The layout beginner who constantly takes pains in perfecting apparently inconsequential details will find his layouts gradually attaining a professional look. This is not to say that they should be mechanically stilted, but they should embody a combination of artistic expressiveness and preciseness.

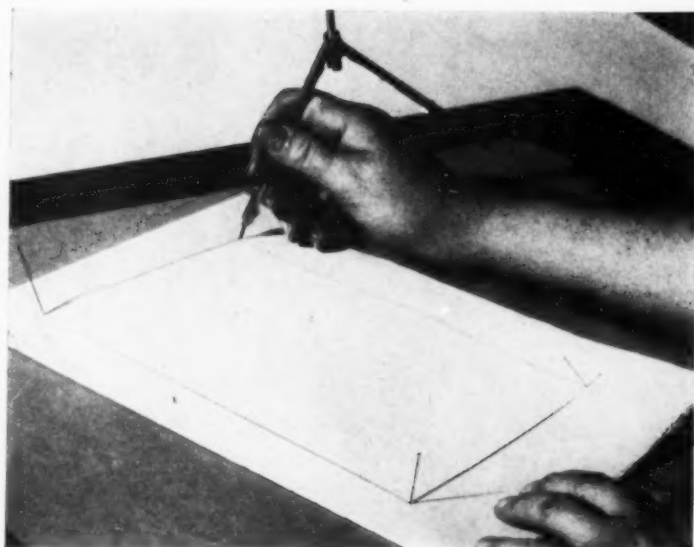
It is practically impossible to lay



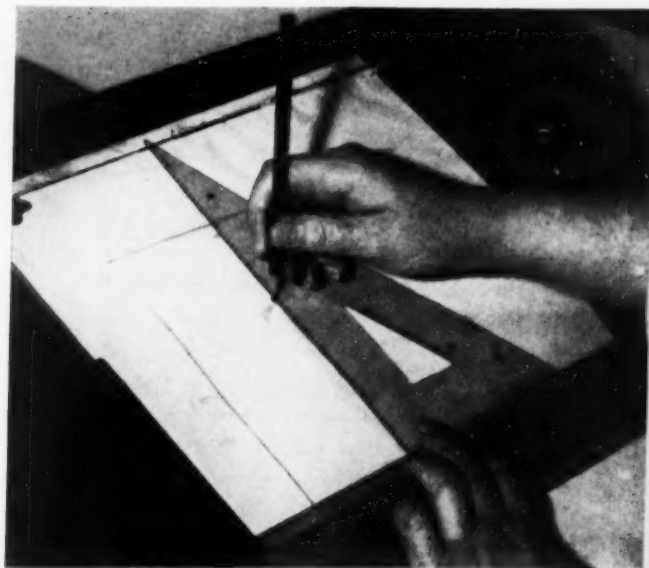
It is common layout practice to indicate areas of type with parallel strokes of the correct width of pencil lines. See finishing touch shown at right.



By placing a straight edge of paper over the edge of a ruled area and erasing irregular lines, a clean, straight edge is obtained in the layout type areas.



Puncturing the four corner points of the established type area through the entire dummy with compass point or pin facilitates the ruling of identical areas on all subsequent pages. Saves time, adds accuracy.



With tracing pad held firmly in position with thumb tacks, square with drawing board, the proper alignment of the T-square and right-angle triangle assures true horizontal and vertical lines on layout.

down rigid rules for the layout beginner to follow in the utilization of the various materials and equipment. In every creative endeavor there are limitless ways in which one may apply himself and each individual finds from experience alone in what manner he can work to best advantage. However, the following rudimentary suggestions may be helpful:

One should select a medium-sized non-warpage drawing board and learn to adjust it to suit his own individual drawing posture. It should be placed in the lap, resting against a table or desk, at an angle that allows utmost freedom and dexterity.

As one progresses in layout, it will be found advantageous to use the more elaborate table-type drawing stand which can be adjusted to any desired angle.

The tracing pad or paper dummy should be fastened to the board in a high-centered position parallel to top and sides of the board so that lines drawn with the T-square and triangle will be uniform to the edges of the paper. When ruling the dimensions of a layout area and other rectangular lines thereon, use the T-square for vertical lines.

When sharpening pencils, expose about a quarter inch lead, and use the sandpaper pad to keep the required point for the style of lettering or rendering to be done. For drawing thin-serifed types and other delicate lines one should use a fairly hard pencil with a sharp point. For drawing sans serif or even-tone types and designating broader tones a softer pencil with a flat point should be used. Always use a hard pencil for denoting trim sizes of layouts and keep the lines comparatively faint.

One will become accustomed to favorite gradations of pencil lead, but it will be found that the B grade is the most practical for casual roughing of thumbnail sketches and for suggesting pictorial elements on layouts. Where broader, less detailed tones are desired the 2B, 4B or 6B grade is recommended.

Parallel horizontal lines are generally used for designating type

lines in a text area. Their weight should suggest the approximate type tone, the space between these parallel lines suggesting the point size of the type. Type masses may also be

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drawn with strokes of a broad pointed sketching pencil sharpened to the proper width.

Tracing paper offers an inviting surface for a drawing pencil and its gray tone enhances the artistic quality of a rough. Its transparency simplifies the application of color on its reverse side, which produces soft, pastel tones in the colored areas.

The advantages of working on transparent tracing tissue are many. If for instance a layout is pretty well established, and proportions, sizes, shapes, groupings, spacings or margins are not satisfactory, a new tissue may be placed thereon and units reshaped, resized and shifted to improve the composition. Pictures, type, initial letters, trade marks, or other elements which have been traced may be transferred to a dummy by rubbing the reverse of the tracing with a soft graphite pencil, placing it in positive position and going over the desired area on the front of the tissue with a well pointed pencil. The tracing should be handled gently so as not to smudge the dummy. Excess graphite may be removed with the plastic eraser.

In the rendering of lettering or

sketches on presentation visuals some layout men are highly proficient with the pen, while others prefer the brush. Use of the medium that best suits one's technique is logical.

Drawing pens are available in every conceivable style and one should have a good assortment, varying from the needle-pointed crow-quill for delicate work, to the broad pointed speed-ball type for the uniform heavy strokes.

Brushes that have a pointed tip, Nos. 1 to 6 are best for inking and coloring on layouts. Show card brushes of the rounded variety are good for simplified one-stroke lettering, for filling in areas, and other work of this nature.

Opaque show-card water colors are best for average layout work. One should avoid over-diluting colors to prevent the painted surface from becoming streaked, uneven in tone and messy in appearance.

Water color of the proper consistency can be applied successfully to most papers with the ruling pen or compass. Wherever possible these instruments should be used to get sharp, clean edges on broad color areas. Certain types of lettering on visuals may be constructed basically with the ruling pen but proficient free hand finishing will give a more artistic appearance.

The rougher paper textures may, at first, tax the ingenuity of the layout student, but by constantly experimenting with pencil, crayon, pen and brush on various types of papers, he will solve these problems eventually.

Where large areas of colors are to be shown on a layout and lettering or other elements are to be superimposed thereon, paper of the selected color can be cut to the size of the area, pasted into position and drawing done thereon more readily than by drawing over a painted surface. Lettering done directly on transparent celluloid may also be effectively placed over painted areas of a layout.

"Punch" can be added to a finished layout by adding well-placed strokes of a medium soft dark lead pencil to emphasize display lettering and other

(Continued on Page 101)

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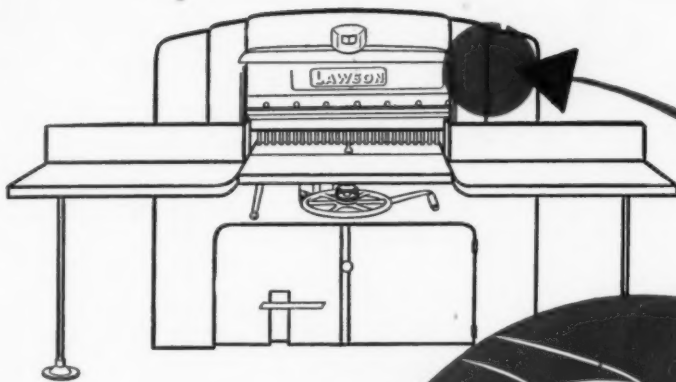
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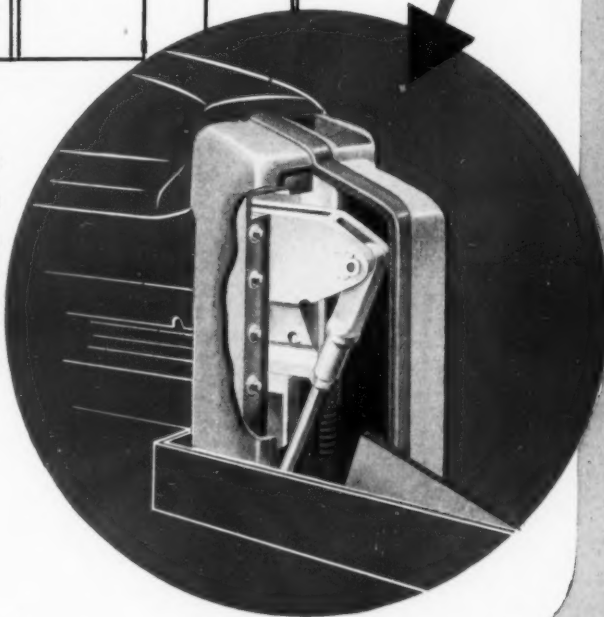
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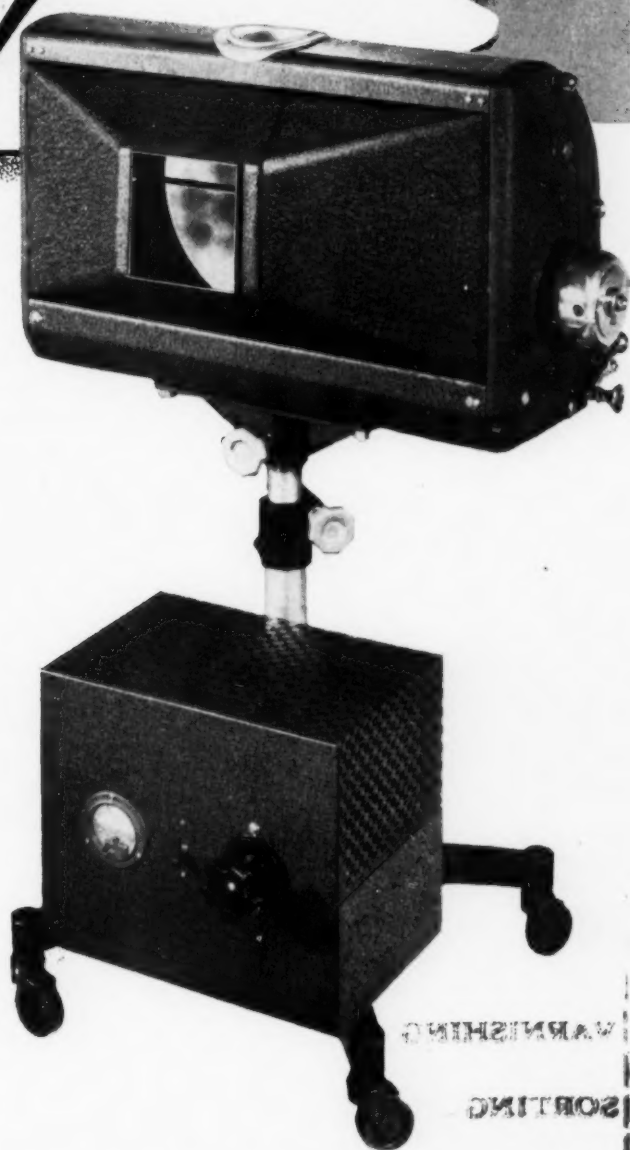
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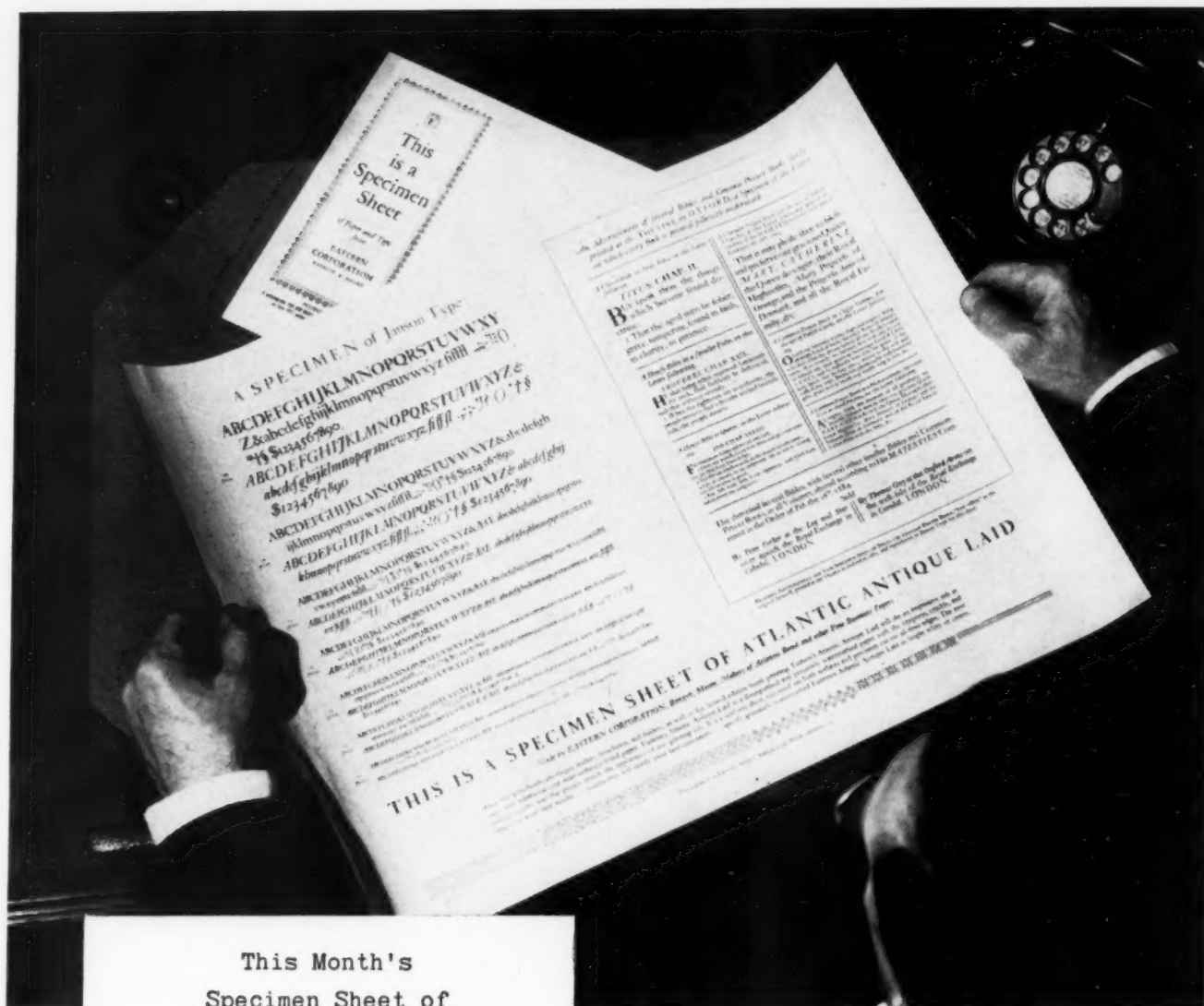
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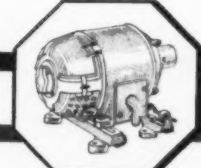
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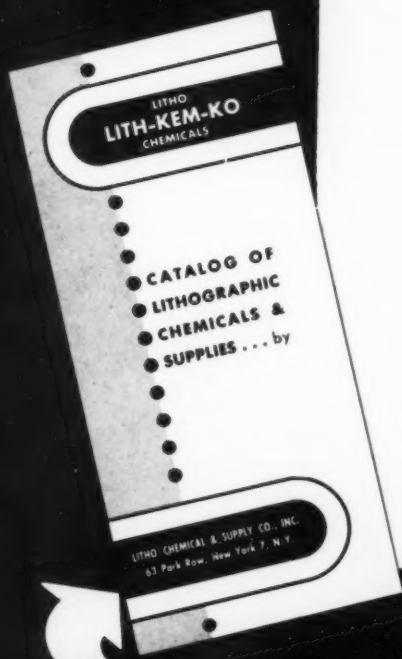
Yes, the disposition of many pressmen, like the fountain solution in the press, is on the acid side, but both can be kept under control when IMPERIAL FOUNTAIN SOLUTION is at work.

IMPERIAL FOUNTAIN SOLUTION is compounded to keep the plate in a de-sensitized state without harm to the image and with a minimum amount of water required to keep the plate moist. It gives the pressman a standard medium with which he can obtain desired pH strength for the fountain solution, regardless of the type of ink used. IMPERIAL is concentrated, thus economical to use. For zinc plates use 1 ounce of IMPERIAL and 1 ounce of gum to 1 gallon of water; for aluminum use 1 ounce of IMPERIAL and 1 ounce of gum, to 2 gallons of water.

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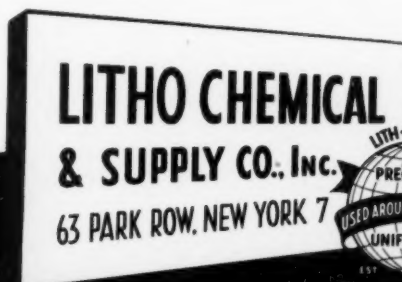
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LATE AFTERNOON, VERMONT *A wood engraving by Asa Cheffetz*

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PHILADELPHIA lithographers turned out in full force January 10 when 200 came to the first Quiz Day sponsored by the National Association of Photo-Lithographers, and the Litho Club of Philadelphia. The all-day Saturday question session, held at the Ritz-Carlton Hotel, was the first of a series of such programs to be held in various cities by the NAPL for the benefit of men in lithographic shops.

A panel composed of five practical men was the target of a series of written and oral questions, covering virtually every phase of the lithographic process. Panel members were Michael Bruno, manager of research, Lithographic Technical Foundation, Chicago; Robert J. Butler, general manager, Fuchs & Lang Div., New York.; Alex Luddle, pressroom superintendent, Kindred, MacLean & Co., Long Island City, N. Y.; Phil Quarataro, in charge of camera and platemaking, Kindred, MacLean; and John Whitecar, plant superintendent, Alpha Lithograph Co., Camden, N.J. Moderator was William J. Stevens, secretary of the NAPL. Mr. Stevens, a former Philadelphian and plant superintendent of Edward Stern & Co., that city, also answered a few questions.

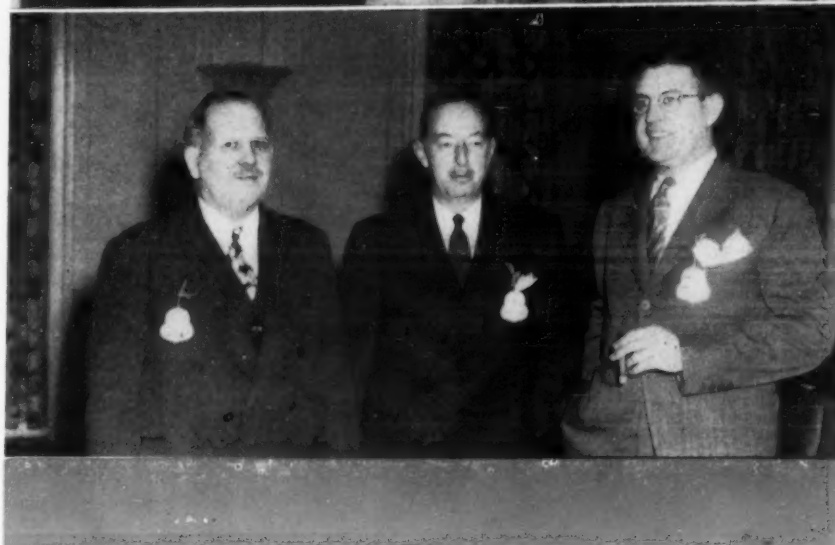
Walter E. Soderstrom, executive secretary of the NAPL, opened the day's program, and introduced several guests, including Charles E. Mallet, Rand Avery-Gordon Taylor, Inc., Boston, president of the NAPL; Harry E. Brinkman, Cincinnati Lithographing Co., Cincinnati, past president of the NAPL; and Wade E. Griswold, executive director of the Lithographic Technical Foundation. Other visitors from New York, Baltimore, and Washington, were also present.

Mr. Mallet addressed the audience

Top — L. to R., The quiz panel, Robert J. Butler, John Whitecar, chairman William J. Stevens, Alex Luddle, Phil Quarataro, and Michael Bruno. Center: Messrs. Quarataro, Luddle, and Bruno. Lower NAPL executive secretary Walter E. Soderstrom, president Charles E. Mallet, and past president Harry Brinkman at the quiz session.

200 At Philadelphia QUIZ DAY

**NAPL session questions show need of
standardization of litho process**



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briefly following the luncheon period. He called attention to the returning competition and the need for skilled craftsmen and outstanding craftsmanship. "We must deliver an honest dollar's worth of true craftsmanship for each buyer's dollar," he declared. "If we don't, none of us can progress, and our individual success and that of our industry will be directly proportional to the satisfaction of our buyers."

The session opened with registration at 9:30 a.m. and recessed at noon for a luncheon served in the hotel. The afternoon session closed promptly at 4 p.m. as scheduled.

The need for more standardized procedures in lithographic production became apparent as the many questions came up for discussion, and standardization became a theme as the discussions progressed. Lack of control of every step in the process seemed to lie at the root of the problems presented to the panel. The work of the Technical Foundation toward standardizing processes was emphasized as was also the continuing reliance on the skill and craftsmanship of the men who produce quality lithography. "Standardization can help the craftsman do a better job with his ability," was the way one panel member summed it up.

The questions included one on the standardization of process inks. It was explained that this was part of the question of standardization in lithography, but because of differing requirements of different types of work, different papers, etc., inks could never be narrowed down to a set standard. Offset stock and coated stock each require different inks. Where color work is ganged on one sheet an important subject often must be favored in the selection of inks at the expense of other subjects on the plate. Some jobs require warm colors while others require cooler colors. Certain art work requires a stronger blue, for example, while another may require more strength in another color. The problem can be minimized by certain standards in the pressroom, it was said. One of the

main troubles is the "broken chain" where there is no standardization from the artist through other steps to the press. Color charts worked out to standardize all of these steps, and used in all departments were said to be the best way to eliminate trouble.

All day quiz session produces questions on all phases of litho production procedures

The problem on inks is part of the problem of tone control, and it was suggested that a standard gray scale be used on the edge of a plate where the scale may be trimmed off the sheet later. This scale provides a way for the platemaker to check his plate exposure and development similar to the way a photographer uses a densitometer. The LTF is testing this method in a number of commercial plants it was said.

Should a press plate, when taken out of storage, be sent directly to the pressroom or should it first be rolled up in the plate department? The consensus of the panel was that it is better to roll it up in the plate department first as this often avoids delays in the pressroom where delays are most costly.

There was considerable discussion on the use of gloss litho inks. Production can be close to normal when gloss inks are used, it was said, but some special precautions should be taken. A spray should be used carefully and with a minimum amount of spray. Lifts should be small. A platemaker, in preparing a job which is to be run with gloss inks, can help by making the plate sharper, to compensate for carrying the ink fuller on the press. There is no particular advantage of gloss inks on coated stock.

A lengthy discussion followed the question, "Can you determine the drying qualities of an ink before it is printed?" It is difficult to do be-

cause of the water variable. The panel indicated that too little attention is given to the application of water. When faced with a completed job which won't dry, one shop sometimes runs the sheets through a press applying a size without the use of the dampening system.

A related problem was that of the emulsifying of water and ink in the inking system. A recommended test for this condition was to take a sample of ink from the fountain, and another from the roller above the form roller. Each sample is drawn down with an ink knife for color. A lighter tint of ink on the roller sample indicates that water has weakened the strength of the ink.

When form rollers "get slick" and repel ink, what can be done? One panel member said that the roller may be rubbed down to remove the shine. It was pointed out that dried ink is not greasy and will not accept ink. Also hardened bichromate on rollers causes trouble. A weak solution of lye will take it off, although this should not be used on vulcanized oil rollers.

Too soft ink promotes emulsification. The addition of a small amount of body varnish to such ink (about 1 oz. to 5 lb. of ink) is useful. Another cause of emulsification may be the dissolving of soluble substances from certain kinds of papers.

A question on the advantages and disadvantages of mixing chemicals in the shop brought forth the information that a recent survey showed the following: Ten years ago 22 percent of the plants used prepared chemicals, while today 68 percent use standard prepared chemicals.

The trouble sometimes encountered when Chinese white on art work reproduces as a gray tint in a halftone was discussed. This is sometimes caused by artists who use brushes without thoroughly cleaning out a previous color such as yellow. One plant using contact screens had such trouble on art work which could not be controlled, and solved it by switching to a regular glass screen with a K2 filter and ortho film.

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A candle drawn across the water roller covering on a press will effectively form a barrier to keep water off a certain area of the plate, when the regular methods of reducing the amount of water are not adequate. Some shops have built an independent drive on the water rollers that can be run at speeds from 1 RPM up.

A discussion of zinc and aluminum plates brought out the fact that while aluminum is common in the East it is rarely used in the Midwest because of a different type of tap water. The harder water in the Midwest, with its chloride, promotes corrosion on aluminum. Pits or spots are formed which take ink and print. One shop reported that these could be removed with pumice powder if they had not progressed too far. LTF has developed a surface treatment for aluminum plates, similar to the Cronak process for zinc, which eliminates corrosion. Information on the process, called Brunak, is available from LTF.

The need for coordination between the hand proving department and the press department was stressed. Hand provers and pressmen need to adopt conditions which are nearer standard so that the gap of difference between hand proving and press production can be narrowed if not eliminated. Reducing the color strength on the hand proof to be more like that used in press production was suggested.

The question of methods of dropping out screen for highlight half-tones was brought up. The opinion was expressed that drop-outs accomplished by hand work are still the best as many other methods damage nearby delicate tones.

That it is often desirable to coat a deep etch plate twice was pointed out. In cases where the stencil breaks up, a second coating is often put on the plate while the first is still wet.

The question was raised as to how strip film may be made to hold fast to acetate. It was agreed that it was difficult to hold but that some cements are on the market which work very well. One shop uses gum from the pressroom with success.★★

Books By Offset Plans Chicago, N. Y. Openings

ENTRIES for the 1948 Books by Offset Lithography exhibit are now being received with a deadline set as March 1, C. W. Dickinson, R. Hoe & Co., president of Books by Offset Lithography, Inc., announced following a meeting of the organization January 14. Entries may be made by lithographers or publishers.

As in previous years books produced either in whole or in part by lithography are eligible for the various classifications. The 1948 exhibit will include books produced during 1947, and others not previously entered.

In previous years several hundred entries were made, and in 1947 64 books were selected for the exhibit in addition to a number of honorable mentions.

The dates of the exhibit and other details of the opening will be announced later on Mr. Dickinson said. A Chicago exhibit is also being planned by a group of Chicago lithographers with whom Books by Offset Lithography is cooperating, Mr. Dickinson said, and plans for an opening there will be announced soon.

The books this year will be in three classifications, textbooks, trade books and sponsored books. Textbooks judging will be done in Chicago and the other two classifications in New York.

The organizations' headquarters are at 1 Madison Ave., New York, and A. Albert Freeman is executive director.

Chicago Plans Book Activity

Because of Chicago's preeminence as a textbook printing center, judging of text books produced by offset, to select the outstanding volumes deemed worthy of a place in the 1948 display of "Books By Offset Lithography" is to be done in that city.

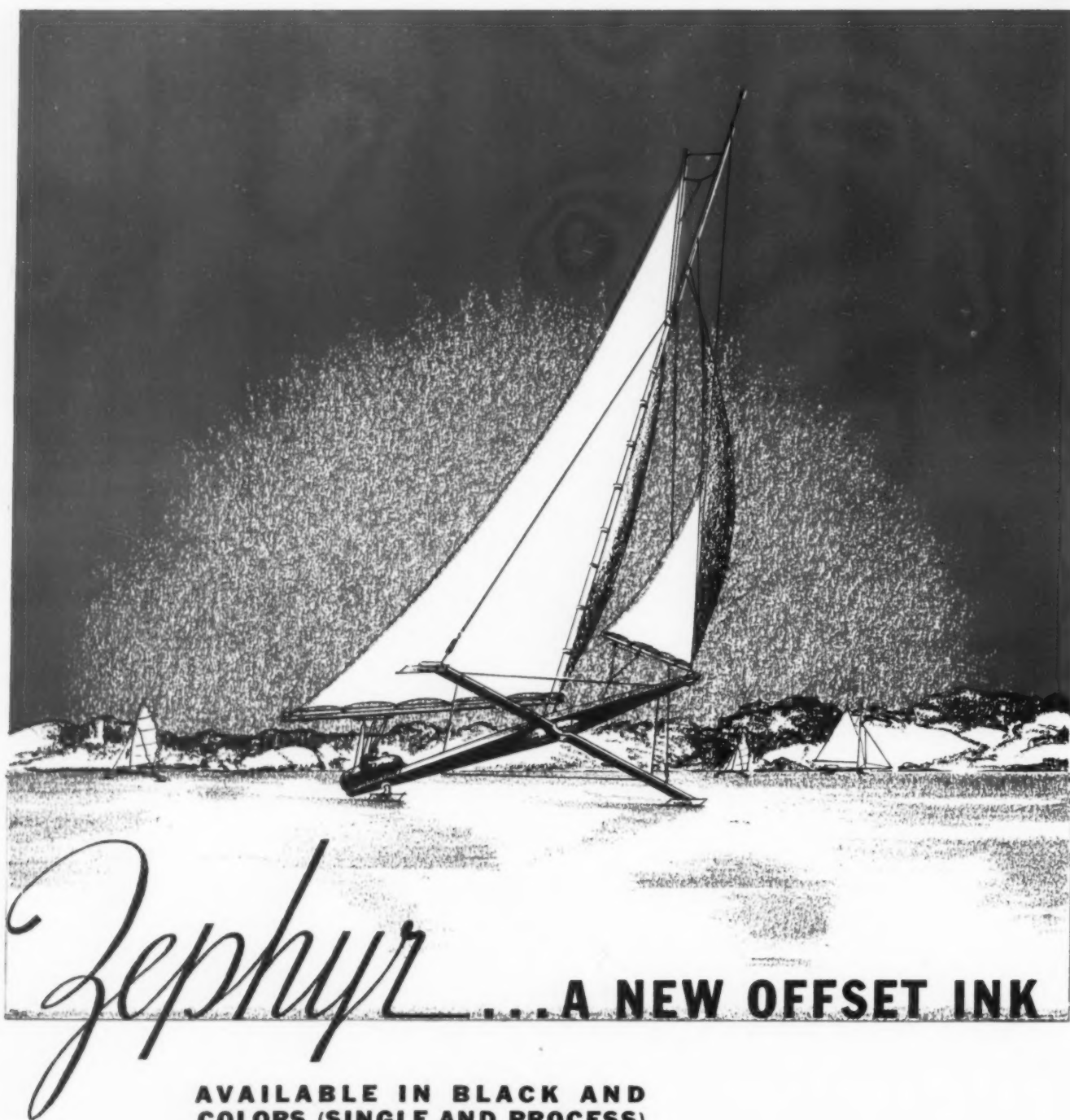
General supervision of the job has been made the responsibility of the Chicago Book Clinic, of which Theodore C. Wetzel, production manager of Encyclopedia Britannica, is president.

To assist him in this project, Mr. Wetzel has selected a committee headed by M. W. Parkins, of the American Technical Society, and including the following: Mary D. Alexander, Univ. of Chicago Press; Eric Bander, Rowe-Peterson Co.; Andrew J. Farr, Graphic Arts Association of Illinois; Mrs. Thelma Hewitt, Scott Foresman & Co.; and Day Alan Perry, J. B. Lippincott Co.

Entries for the textbook section of the contest are to be sent by publishers to the New York office of Books By Offset Lithography, Inc., 1 Madison Ave., Mr. Wetzel stated, and from there, following the March 1 closing date of the contest, all text books received will be forwarded to Chicago.

Heading the jury of judges which will then go into action to make the first selections is William Nicholl of Scott Foresman & Co., who will be assisted by Wayne Adams of Magill-Weinsheimer Co., and Norman Wolfe of the Univ. of Chicago Press.

First public showing of the textbooks chosen by this jury for inclusion in the complete 1948 display is to be made May 4 in the galleries of Swigart Paper Co., 723 S. Wells St., following a dinner honoring publishers of the winning volumes. This display is to remain on view at the Swigart galleries for one month and is also to be shown at the convention of the American Book Sellers Association in Chicago's Palmer House, May 18 to 21.



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S E R V I C E F R O M C O A S T T O C O A S T



Western P & L's tests of different method of graining lithographic plates are described

By *E. G. Carlson* Western Printing & Lithographing Co., Racine Wis.

IT has been the opinion of the writer that the grain used on lithographic plates has been subject to too great a variation, not only between one plant and another but even between the graining establishments serving the trade, inasmuch as the standard in most cases has been referred to as fine, medium or coarse and even the markings of grains have differed widely between one concern and another.

The survey in which I was active for the Lithographic Technical Foundation on a nation-wide basis has already recorded these variations. I found that the lithographic industry was very much interested in the project of standardization of grain, which is still an active project in the Lithographic Technical Foundation.

The various reasons for these variations in the graining processes were brought out at an early date in the studies of the subject. Zinc plates have been used in my most recent efforts and all the operations covered in this report apply to zinc plates only.

Zinc is a peculiar metal and it is very much a subject of oxidization. The metal comes to us in a fairly pure state but it is very sensitive to any alloy. The softness or hardness of plates used in the graining process affects the grain structure and character. Consideration must also be given

to the type, size and amount of balls, the type of mesh size and amount of abrasive. The amount of water, R.P.M. of the machine, the time of operation and the human element, are all factors. Added to this, an over-all increased production and the loss of manpower during the war has given the grainers as much of a problem as any other part of the lithographic industry.

Vapor Blast

In the summer of 1945, I found that a great deal of progress had been made in the commercial field by the Vapor Blast Manufacturing Company of Milwaukee. A. H. Eppler, president, was most cordial in generously offering his services. This was reported to the Lithographic Technical Foundation. Mr. Sheridan of Armour Research Foundation, who was at that time active on L.T.F. research, joined me in an investigation of the Vapor Blast process and its usefulness for lithographic plate graining. It was reported to have good possibilities but the investigation came to an end before sufficient evidence was obtained.

I was further encouraged by Elmer G. Voigt, our vice president and general superintendent, to continue research between the two companies, Western and Vapor Blast, and a machine was erected with automatic conveyor to accommodate 25-1/2" x

36" plates. Only used plates were attempted for regraining and in some cases both sides of the plates were used.

Our trials included a great number of different types of mesh size of abrasives and the flexibility of unit mixture in this machine seemed almost unlimited. Other factors of importance included air pressure, f.p.m. traverse speed, inch diameter of nozzle, and air jet, gun distance and angle with multiple and single guns. The speed was slightly over 2 f.p.m. and 4 to 5 passes were required to eliminate the old deep-etched work on the plate and produce the desired grain.

With each variation of abrasive, a small sample plate was recorded to be used for future study of grain evaluation, which will aid the industry in its aim for standardization. The grain of these plates will be measured for depth and width as well as evaluation of character.

The fact that we had very good results with both proof and press plates is pleasing but, far more important, is the fact that we attained a uniform grain from each mixture of abrasive.

Of the 25 regrained plates made, 23 have so far been used in our production, all with good results. Both fine and coarse grain have been in evidence until we found the correct

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abrasive and other controllable factors for a good press plate grain. The grain which we considered ideal resulted from 4 passes through the Vapor Blast machine but the number of passes necessary will depend on how deep the old work was etched. Whether or not the lacquer and ink or albumin and ink is washed out or left in seems to have very little effect in the regaining. However, it is my opinion that at least the ink should be washed off, as it may eventually have a tendency to contaminate the abrasive.

We operate mostly large size presses in our plant and for that reason would have preferred to use the larger plates for this research work. However, due to existing conditions, it was deemed more convenient to all concerned to erect the smaller size machine for present fact-finding purposes. For that reason, our press runs with the regained plates have been rather short.

Our most recent trial involved a 50,000 quantity, 5-color process run on a medium grade paper, with a rather encouraging report from our pressroom:

1. The plate became brighter from Vapor Blasting, and stayed bright throughout the run.
2. All plates have rolled up quickly with convenient moisture control.
3. More uniformity and better luminosity of the ink has been evidenced throughout the run.
4. Condition of the plates was very good at the completion of the run.

All plates used in this experimental research were made by the deep etch process.

The advantages found will induce us to try Vapor Blasting on a larger scale, at which time we hope to present a more detailed report. The Vapor Blast Manufacturing Company is well equipped to carry this project to a completion and have been most cordial and co-operative in their efforts. A. H. Eppler, the Engineering Department and Mr. Earl Brodhag, Metallurgist, gave very fine assistance.★★



AFOLDER called "The Red Package," telling in everyday shop language how the communists work to win others to their way of thinking, has been announced by R. R. Donnelley & Sons Co., Chicago. "Why not try communism?" the copy asks, and tells how this question is often used by the "oily tongues" when they edge up to a dissatisfied worker. The answer, says the folder, is that you can't "try communism" any more than you can "try cyanide," because once you get it, it's yours for keeps. "The right to change our minds is the everlasting right of all Americans," it says, and points out that, under communism, the "man with the gun sees to it that you can't change your mind about the kind of government you want." Copies in quantities are offered by The Employers' Assn. of Chicago, 35 East Wacker Drive, Chicago 1.

ml

Paul V. Smith, Continental Can Co., Syracuse, N. Y. was recently elected president of the Young Guard Society, William O. Cole, Independent Lithographing Co., San Francisco, was elected first vice-president, and Robert L. Eirich, Crocker Union, Baltimore, secretary.

ml

"How can we eliminate static electricity on large sheets of paper used in lithography?" was a question put to G. E.'s research laboratory, and a possible answer as carried in the company's "Science Question Box," was as follows: "This is due to accumulation of an electric charge on the sheets and means must be provided to conduct the charge away. Sometimes this is done with grounded metal brushes against which the paper rubs. If the air is kept quite moist, the charge will leak away through

it. A beam of X-rays over the paper might help, by producing ions in the air which would carry off the charge, although special precautions would be needed to prevent possible injury from the rays."

ml

The Amalgamated Lithographers of America Labor Prize of \$50 to be given by Yale University to the third year student or graduate fellow at the school who submits the best paper on a subject of current importance to the labor movement, was recently established by Benjamin M. Robinson, ALA counsel. Mr. Robinson took his B.A. there in 1927 and LL.B. in 1929.

ml

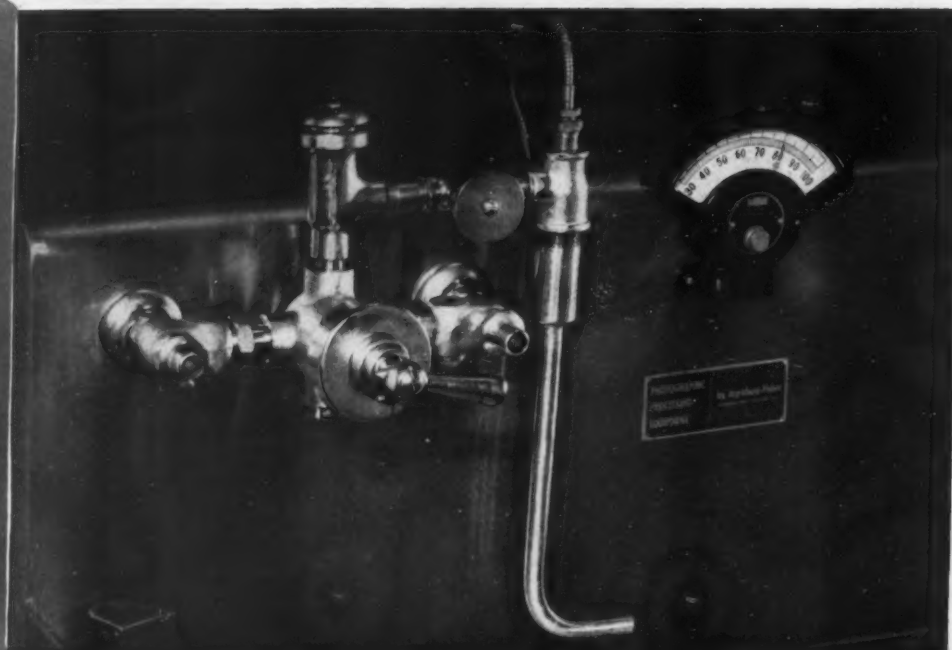
A full page of the *Chicago Sunday Tribune* on January 4, was devoted to pictures taken in the plant of Edwards & Deutsch Lithographing Co., that city. "Colorful Art Calendars . . . Are Turned Out in South Side Plant Thru Intricate Process" the newspaper said. The accompanying story told how calendars must be planned and designed a year or more in advance by lithographers.

ml

The Fairchild automatic photo engraving machine is now installed in several newspaper plants around New York for testing under commercial conditions, the company announces. The device produces a plastic letterpress halftone of newspaper screen size, automatically, direct from a photograph, by means of an electronic scanning instrument and a lathe-like cutting instrument. The device makes a one column cut, up to 8" deep in a matter of three minutes and 40 seconds. An 8 x 10" engraving, the maximum, takes 18 minutes. Will this be applied to lithographic plate-making in the future? Time will tell.

ml

Add Christmas greetings: A nice card arrived during January from Mr. and Mrs. Max Charlaff, S. A. Litho Corp., Capetown, South Africa, recent visitors in the U. S. The card was mailed December 2, and was delayed.★★



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LITHO CLUBS

(Continued from Page 36)

gives every club an active interest and voice in the national body and its decisions, and will also train future officers for the NALC. In selecting their representatives the clubs should bear this in mind, he stressed, and choose men of national caliber.

Opening the convention President Stevens introduced two guests, Wade E. Griswold of the Lithographic Technical Foundation, and W. Floyd Maxwell of Lithographers National Association. Responding briefly, Mr. Griswold told of the mass of inquiries coming in on new technical developments resulting from the Foundation's research. Through their monthly program, he declared, the clubs were responsible for spreading throughout the industry an awareness of the application and usefulness of the newly developed data.

Mr. Maxwell referred, also, to the tremendously increased interest in technical matters. In the seller's market, he said, the lithographer's biggest problem was to say "No," to his customers. Through the availability and application of new technical material, the industry is catching up on the gap between demand and production and the aid which the clubs can give in broadcasting the new information, he declared, is one of the organization's finest contributions to the industry's welfare.

Alfred F. Rossotti, president of Rossotti Lithographic Co., North Bergen, N. J., and past president of the NALC, called attention to the wealth of technical information on all phases of the business, available from L. N. A. and the N. A. P-L. At his suggestion, a motion was made and carried that the NALC make known its needs to these two trade associations and ask their cooperation in passing the data on to the clubs.

Speaking at the luncheon meeting Leonard Knopf of the Meyercord Co., Chicago, discussed the "bang-up" job of research and education being done by the Lithographic Technical Foundation, of which he is president. As

evidence that he himself is thoroughly "research conscious" he revealed that the Meyercord Co. spent over \$100,000 on research to improve its own products during the past year. One investigation to discover means for speeding up the drying of ink on decalcomanias already has cost \$50,000, but will eventually save the firm hundreds of thousands of dollars, he said.

The Foundation, he continued, is working for the common good of all lithographers and, in developing processes for improving production, it can save money for everyone comparable to what his company has accomplished for itself privately.

LTF today, he said, has about 700 supporters but has a potential membership of 1,800 more. "I say to you, most sincerely," he concluded, "support the Foundation for your own good, as it is supporting you today."

Concluding feature of the convention's business session was a demonstration of "audio-visual" equipment developed at Glessner House for use in spreading knowledge of findings from LTF's research work. Assisting in this presentation were Mr. Griswold, Jack White, research business manager, Charles Latham, director of employment training, and Michael Bruno, manager of research. How the wire recordings, accompanied by slides, can be used in litho club meetings was also explained.

Supplementing this, Mr. Bruno gave an enlightening talk with specific examples of what goes on at Glessner House and how it can be adapted to offset shop production. Of particular interest was his account of the efforts to "blow holes in the findings" before they are released, thus insuring that they are practical.

"Research," Mr. Bruno declared, "is an investment in security. If not used by the men in the plant, there will be no return on the investment."

Fellowship features of NALC's Chicago gathering were well looked after by the Chicago Lithographers Club committee on arrangements and cooperating suppliers. Headed by

James J. Spevacek, this committee included the following:

Wm. N. Julin, club vice president, Gunthorp-Warren Printing Co.; Elmer Schmalholz, club secretary, Chicago Planograph Co.; Elmer G. Duane, club treasurer, Meyercord Co.; Martin Wezeman, Columbian Lithographing Co.; Jack L. Hagen, Electric Boat Co.; George W. Benton, Meyercord Co.; Edward J. Payne, Gerlach-Barklow Co.; Arthur Hinrichsen, The Wallace Press; Carl J. Erickson, Gerlach-Barklow Co.; and Marshall Worcester, The Regensteiner Corp.

Entertainment of the visitors began Friday evening, prior to the convention day, at the Congress Hotel. The Chicago Club sponsored a reception which continued throughout the evening. A wide representation of Litho Club members from many cities, was on hand.

Many Litho Club delegates arrived on Friday and visited Glessner House, the laboratory of the Lithographic Technical Foundation, which held open house all day. A series of demonstrations was held for 152 visitors throughout the day and evening. Demonstrations were made by the 16 man staff of a number of tests and research work in progress.

Some fifty ladies who accompanied their husbands to the convention were looked after by a committee headed by F. Peters of Vulcan Proofing Co. Saturday morning a sightseeing tour of the city was made by bus and in the afternoon there was a theatre party.

Grand climax of the entertainment program was the evening banquet, floor show and dancing, with which the Chicago Club's annual Ladies Night party was combined. Over 500 reservations were made for this affair in the Congress Hotel's Casino Room. Mayor Martin J. Kennelly sent his Commissioner of Public Works Oscar Hewitt to give the gathering an official civic welcome. Then, with Johnny Jones, band leader as M. C., a program of entertainment was introduced.★★

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make the picture perfect*

Du Pont Photolith Film gives you sparkling halftone reproductions because it produces clean, sharp, hard dots correctly gradated and well defined. They reproduce all the beauty and detail of the original copy material . . . create a reproduction that lives.

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BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

(Listen to "Cavalcade of America"—Monday evenings—NBC)



"Lite-Lok" box protects film . . . makes it easy to handle.



ABOUT THE TRADE

Second NAPL Quiz Day To Be in Boston, March 13

THE second of the series of Quiz Days being scheduled in various cities by the National Association of Photo-Lithographers, is to be held in Boston, Saturday, March 13. With the Boston Litho Club as co-sponsor, the all day affair will be held at the Copley-Plaza Hotel, and is open to everyone in the industry. A panel of specialists in various phases of lithographic production will be on hand to answer questions of every nature. The panel will include Michael H. Bruno, research supervisor, Lithographic Technical Foundation; Phil Quartararo, in charge of

camera and platemaking, Kindred, MacLean & Co., Long Island City, N. Y.; Alex Luddle, press superintendent of the same firm; George Cramer, Sinclair & Valentine Co., New York; and Jack Kronenberg, S. D. Warren Co., Boston.

Registration will begin at 9 a. m. and the morning session is to start at 9:30. Luncheon in the hotel is to be 12 to 2, with the afternoon session running until 4 o'clock. The registration fee of \$4 includes the luncheon.

The Connecticut Valley Litho Club was also extended an invitation to attend the meeting.

Spreads Knowledge of Offset

Educational material on the use of the offset lithographic process now is being mailed to instructors in advertising courses for the spring term, according to an announcement by the Educational Department of the Lithographers National Association, New York. This is the second year the association has made available for the students its basic informational folder "Lithography's Place In Printing Production," together with supplementary material for the instructor. Recently added is an outline of a suggested program for an "Offset Evening" based on the use of the LNA folder and the showing of the Harris-Seybold color film, "How To Make A Good Impression," with emphasis on the use and advantages of the lithographic process rather than on the "how" of the process.

The LNA educational material fills a gap in graphic arts education for the planners and buyers of printing and was first prepared and made available by the Association in 1946, according to an LNA spokesman. Last winter over 150 advertising

courses conducted by colleges, advertising, and production men's clubs used this material in teaching advertising production to over 12,000 men and women.

Digest Press to S. A.

The four-color perfecting web offset press owned by *Readers Digest*, and which has been operated by Jersey City (N. J.) Printing Co., for development work for the last year, has been sold to Guillermo Kraft, Ltda., Buenos Aires, Argentina, a *Readers Digest* spokesman told *Modern Lithography* early in February. The press is now being dismantled ready for shipment, and when erected in Buenos Aires will be used to produce editorial and advertising sections of the Spanish editions of *Readers Digest*.

The South American firm has been printing portions of the foreign editions for several years by letterpress.

The press which prints four colors on each side of a 48 inch web, runs about 15 thousand impressions per hour (1000 feet a minute). It delivers 96 page folded signatures, Digest size. As the web passes through

the four blanket-to-blanket units, 96 pages can be printed in four colors throughout. The press uses heat-set offset inks.

D'Arcy Installs Four-Color

A 50 x 60" four-color Harris offset press was installed during January at the plant of D'Arcy Printing & Lithographing Co., New York. A space on the lower floor used for paper storage was cleared and the floor was reinforced for the new press. Other press equipment of the firm includes 41 x 54" single-color Potters, and two 17 x 22" Harris, besides several letterpress presses.

The firm has also installed Zarkin temperature-controlled sinks, vacuum frames and stainless steel plate troughs, and a Seybold 84" cutter.

D'Arcy recently purchased the building at 124-132 White Street where the plant is located. William Weinstein heads the company.

LTF To Meet in April

The annual membership and board meeting, election of officers, and meeting of the research committee of the Lithographic Technical Foundation is scheduled to be held the third week in April, Wade E. Griswold, LTF executive director, announced early in February. The meeting will be held at Glessner House, Chicago, the LTF's laboratory and Chicago headquarters. All technical men in the industry will be invited to attend the research committee three day meeting, Mr. Griswold said.

The LTF executive committee held a meeting in New York, January 28 and 29.

Delaware Firm Gets Press

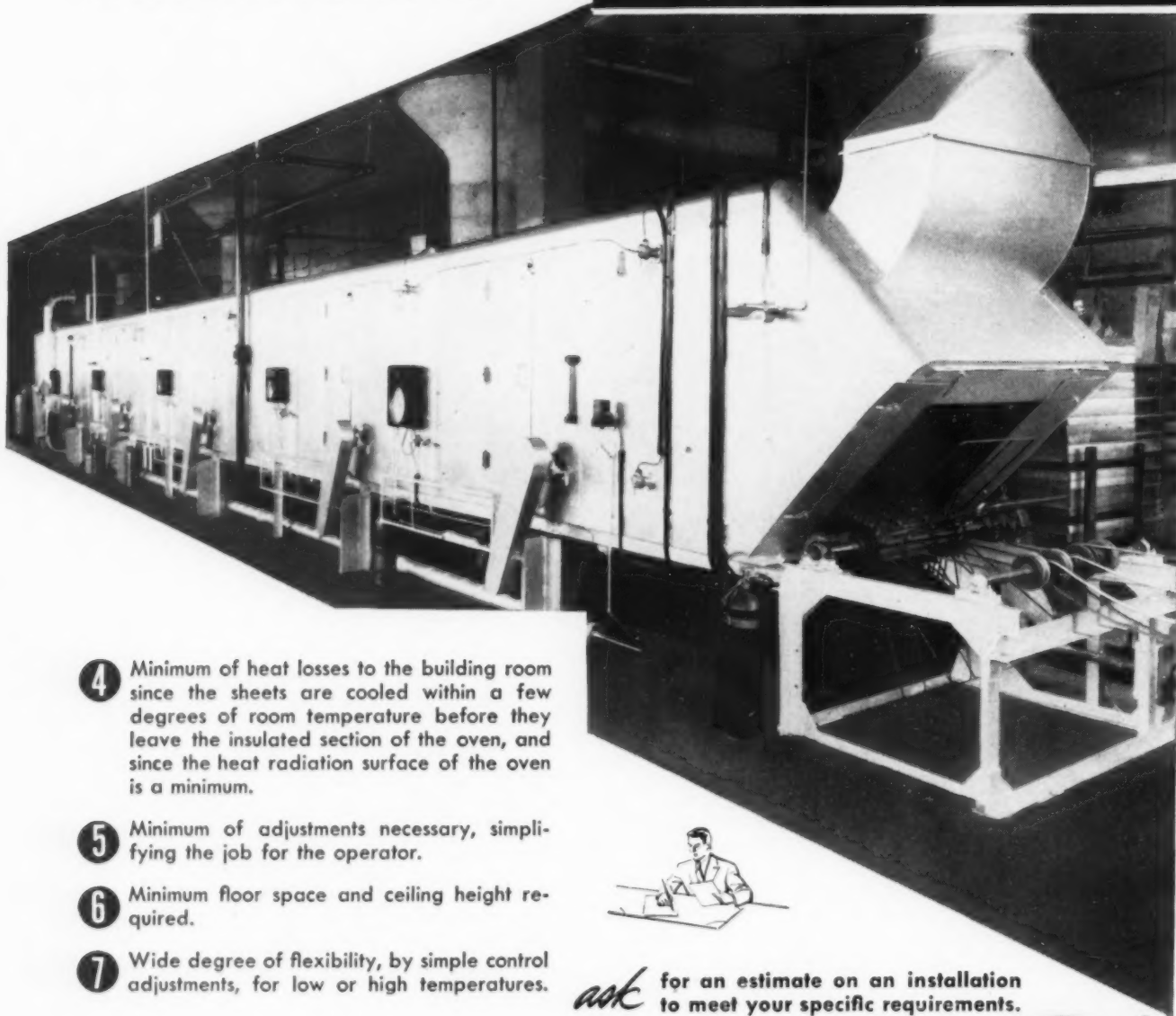
A 35 x 45" Harris single-color offset press was added recently to the equipment of Hambleton, Inc., Wilmington, Del.

The new Young Brothers metal lithographing oven is designed to take full advantage of rapid heat input and heat recuperation, rapid cooling and automatic unloading.

The following are some of its outstanding advantages:

- ① Higher speed, and consequently more uniform heating of the work, reducing the overall length of the equipment required.
- ② Greater fuel economy, utilizing recuperative cooling.
- ③ Extremely high degree of uniformity while the sheets are at operating temperature.

Important Improvements IN Metal Decorating Oven



- ④ Minimum of heat losses to the building room since the sheets are cooled within a few degrees of room temperature before they leave the insulated section of the oven, and since the heat radiation surface of the oven is a minimum.
- ⑤ Minimum of adjustments necessary, simplifying the job for the operator.
- ⑥ Minimum floor space and ceiling height required.
- ⑦ Wide degree of flexibility, by simple control adjustments, for low or high temperatures.

ask for an estimate on an installation to meet your specific requirements.

Young Brothers Company

6521 MACK AVENUE

DETROIT 7, MICHIGAN



N. Y. Settlement Thought Near

A strike vote meeting to decide on possible action was called off February 4 by Local 1, Amalgamated Lithographers of America, and work was going on at presstime under continuing negotiations between the ALA and lithographic employers in the New York area. It was believed by observers that a settlement was near, as agreements were reported reached on many points.

A wage increase of \$5 per week for finishing department help, \$6 a week for other employees whose job scales were under \$55 and \$8 per week for those on scales over \$55, was thought to be tentatively agreed upon.

Tentative agreement was reported reached to continue the present 36¼ hour week, with some negotiation due to continue on the work week of the first night shift.

Double time for work on Saturdays was thought to be agreed upon, but a difference of opinion existed on the demand for triple time for Sundays and holidays.

No agreement had been reached early in February on the health and welfare fund asked for by the union.

Strike in Washington

Local 13, ALA, called men out on strike from three plants in Washington February 2 following failure to agree with employers on wages and hours under a contract opening. The plants affected are Sauls Lithographing Co., Webb & Bocorselski, and Guthrie Lithograph Co. The union asked a 10 percent increase across the board, with a \$5 minimum, and hours reduced to 37½ now and 36¼ effective September 1, 1948.

Break 40 Hr. Week in Wichita

The work week will be reduced to 37¼ hours July 1 and 36¼ hours January 2, 1949 in Wichita, Kan. under an agreement reached recently between two firms and the union. The firms are McCormick-Armstrong Co., and Western Lithograph Co. An \$8 increase across the board was also agreed upon.

Lists Labor Settlements, Terms

Among group contracts concluded

since December 1st last with the Amalgamated Lithographers of America (ALA) are the following, as announced in January by the Labor Relations Information Service of the Lithographers National Assn., New York:

ASHLAND, OHIO — Two months strike was settled and men reported back to work December 15th. New contract for two years provides for 37½ hour work week to August 9, 1948, reduced to 36½ thereafter; a \$5.00 increase across the board with an additional \$2.00 increase effective May 1, 1948; a second week's paid vacation is granted after one year's service after December 15, 1948. There is only one reopening clause and this is for wages only on September 1, 1948.

ATLANTA, GA. — Contract effective January 1, 1948, provides for a 40 hr. work week with approximately a 25c hourly increase for the skilled classifications and a 15c hourly increase for the semi-skilled workers, with time-and-half for overtime first 3 hours Monday through Friday and 4 hours Saturdays and double time for 4 hours and over and on Sundays, and over 4 hours on Saturdays. Five paid holidays are provided for as well as a schedule for paid vacations.

MILWAUKEE, WIS. — Contract negotiations were concluded providing for a one year contract effective January 1, 1948, and provided for a \$6.00 per week increase for employees with straight time earnings under \$60.00 per week, and for an \$8.00 per week increase for those \$60.00 or above. A work-week of 37½ hours will be reduced to 36¼ hours May 1st, 1948. Overtime pay provides for time and half first two hours Monday through Friday with double time for over two hours these days, and on Saturdays and Sundays when worked.

CANADA (five Eastern Provinces) — Terms for contract with the Canadian Lithographers Association were settled January 17th, the main features of which call for \$10.00 increase per week across the board with a 40 hour work week, 8 paid holidays, two weeks paid vacation with pay after one year. No welfare or benefit was included. Canadian litho-

graphic wage scales still remain well below most American ALA wage scales.

The following A.L.A. contracts are in negotiation:

BOSTON, MASS. — Negotiations are on an individual employer basis this year, 1948. Union demands include: 35 hours for first shift, 30 hours and 25 hours for the second and third shifts; percentage wage increases ranging from 14.7% to 60.2%; time and half for first two hours overtime Monday through Friday, double time for over the two hours and for Saturday and Sunday when worked, triple time for holidays when worked; eleven paid holidays; two weeks vacation after one year, and one day for each five weeks for less than one year's service.

BUFFALO, N. Y. — Union demands include: 25% increase on "take home" pay; 35 hour work week; change in overtime provisions would give triple time for holidays when worked; two weeks vacation after one year; seven paid holidays.

CLEVELAND, OHIO — Union demands include: \$12.00 per week increase across the board; 35 hours for first shift and 30 and 25 hours for second and third shifts; a third week's vacation between Christmas and New Year's; less than one year's service to rate one day vacation for each five weeks worked.

Strikes are continuing in two plants in Baltimore, and in one plant in Nashville, Tenn.

Contract negotiations are immediately pending in Detroit, Chicago, Cincinnati, and Minneapolis-St. Paul.

Chicago Offers Intensive Study

A special ten week intensive course planned to give an overall knowledge of lithography, is to open at the Chicago Lithographic Institute, 1800 S. Prairie Ave., Chicago 16, on March 1, William O. Morgan, director, announced. The course will meet five days a week and is open to men employed in lithographing firms or supply companies. The cost is \$367 and veterans may enroll under the GI bill. On February 3 the institute had accommodations for ten additional enrollees, Mr. Morgan said.



26 letters . . . and art

Alphabet and drawing board have spawned the mighty advertising industry . . . and advertising, in 1948, will reportedly pay its highest bill in history: three and one-quarter billion dollars! Its rising volume — in magazines, newspapers, radio, direct-mail, and other media — parallels the rising volume of America's industries as a whole. Indeed, it is, itself, a major factor in that growth.

Without paper, of course, advertising could not exist . . . and the media of advertising are a continual challenge to the productive capacity of the nation's mills. This is why "Paper Makers to America" is itself expanding — in phys-

ical facilities, in output, and in the unremitting research which will make ever better and better all Mead Papers of the Mead, Dill & Collins, and Wheelwright lines.

Specify and use these papers with every assurance that they are "the best buy in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text and Cover Papers.



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MORE THAN ONE HUNDRED YEARS OF PAPER MAKING

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The Mead Sales Company, 230 Park Avenue, New York 17 • Sales Offices: Mead, Dill & Collins, and Wheelwright Papers • Philadelphia • Boston • Chicago • Dayton

Deubner Directs S. W. Group

Eric J. Deubner, secretary manager of the Printing Industry of Wichita, has resigned from that position, effective January 1, to become executive secretary of the Southwestern Graphic Arts Conference. For the time being the office of the Southwestern group will remain at 149 N. Topeka, Wichita 2, Kansas.

The annual convention of the association will be held in Oklahoma City, this year at the Skirvin Hotel on April 8, 9 and 10. Again, as last year there will be one day devoted to Craftsmen. The other two days will have speakers on labor relations, selling in the graphic arts, equipment, paper and ink and many other subjects of interest.

Industries Name Dively

G. S. Dively, president and general manager of Harris-Seybold, Cleveland, was recently named a member of the Economic Controls Committee of the National Association of Manufacturers. It was announced recently that Mr. Dively had been elected president of the Cleveland Branch, National Metal Trades Association, for 1948.

Hall Advances Two

Ryland C. Petty, formerly production manager of Hall Lithographing Co., Topeka, Kan., was recently advanced to plant manager; and Marvin E. Van Vleck, formerly purchasing agent, became assistant secretary. The appointments were announced by C. A. Severin, president.

Lithogs Attend PSA Meeting

Many lithographers from New York and elsewhere attended the January 18 meeting of the Rochester Technical Section of the Photographic Society of America, held at Rochester, N. Y. Speakers included Michael H. Bruno, research supervisor of the Lithographic Technical Foundation, whose subject was "The Control of Tone Reproduction in Lithography"; Herman Freund, chief engineer of Intertype Corp., who spoke on the "History of Photo-Typesetting"; Richard Gardner, Eastman Kodak Co.; and Clyde Hunting, R. R. Donnelley & Sons Co.

Attendants were guests of the Eastman Kodak Co. on January 19 for a tour through the Eastman plant.

Following is an abstract of Mr. Bruno's address:

"The control of tone reproduction is the aim of all research by the Lithographic Technical Foundation. Studies are in progress on the reproduction of tone values in photography, platemaking, and printing on the press. So far, only exploratory studies in photography have been made. This phase of tone reproduction, however, has received much attention and a brief survey of the recent literature is given.

"The new LFT Sensitivity Guide for the control of tone reproduction in platemaking is described. It consists of a calibrated, continuous tone step wedge which is exposed with the subject on either albumin or deep-etch plates. The number of the last printing step which appears on the developed plate is an accurate meas-

ure of the sensitivity of the coating, and, consequently, of its tone reproduction characteristics.

"Considerable progress has been made in the direction of controlling tone reproduction in printing on the press by the development of metal surface treatments, such as Cronak for zinc, and Brunak for aluminum, and the introduction of superior desensitizing agents such as cellulose gum. The metal treatments and cellulose gum improve the wettability of the plate by water so that many of the troubles affecting tone reproduction on the press, such as image spreading, sharpening, blinding, scumming, low ink density due to ink emulsification, etc., are eliminated or minimized.

"Reasonably accurate control of tone values in platemaking and printing are in sight. The problem of precise practical control of tone reproduction remains to be solved."



Above: James McGhee, (left) vice-president and general sales manager of Eastman Kodak Co., and V. M. Hurst, graphic arts sales manager of the firm. The Kodak company was host to 75 graphic arts men at a technical conference. Below: The group attending.





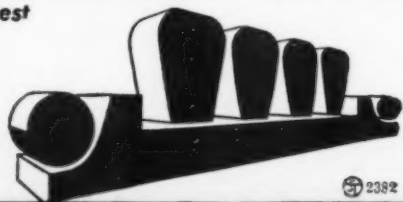
SURE IT'S CELLOPHANE. Rotogravure limited to absorbent stocks? Not a bit of it! Champlain Rotogravure Presses turn out cellophane Chiclets wrappers by the mile. With the patented Speedry fully enclosed ink fountain, Champlain Presses use highly volatile inks and lacquers...on such non-absorbent materials as cellophane, foils, glassine. Yet they handle ordinary papers or package board with equal ease, from fast-moving continuous webs.

SURE IT'S TINY. Web widths of Champlain Presses range from 2 to 36 inches—and no matter how small or large the label, register is uniformly superb. All standard Champlain Presses have 360° running register control by push-button. Same control keeps in-line fabricating steps "in true"...perforating, scoring, slitting, glue application, embossing, punching. Yes, besides the normal sheeter or rewind delivery, Champlain Presses can be fully equipped to do whichever of these *fabricating* jobs your package calls for, in one continuous passage of the stock.

SURE GRAVURE COSTS LESS! For all the quality look of gravure printing, gravure actually costs less. Champlain precision-made Presses cost less to operate because they far excel in versatility and speed. Send samples of your present labels, wrappers or inserts for a specific analysis of what Champlain Rotogravure can do for you. Champlain Company, Inc., 88 Llewellyn Avenue, Bloomfield, N. J.

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2382

McCandlish Awards Launched

With Congressman Charles A. Halleck as speaker a banquet was held January 27 to launch the eleventh annual McCandlish Awards, sponsored by McCandlish Lithograph Corp., Philadelphia. The affair was held in the banquet hall of Gimbel Bros., Philadelphia department store which will exhibit the entries in the national poster contest. The exhibit, in the Gimbel auditorium, will open April 28 and run to May 8.

Prizes offered by the McCandlish Corp. for the winning poster designs, total \$5000, with a first prize of \$2500 for the artist winning first place and a first prize of \$500 for the winner in the secondary school group. The subject of the poster this year is "America, The Land of Freedom and Opportunity." Complete information is available from the lithographing firm, Roberts Ave. and Stokley St., Philadelphia 29.

Form Reserve Topo Unit

The organization of the 990th Engineers Topographic Battalion Reproduction Co., an army reserve unit, is under way in Philadelphia. Capt. J. Vincent Donovan, who represents International Printing Ink in that city, is commander of the unit, and recruiting is now going on. Some commissions are available, and a total of some 200 or more officers and men may be taken into the unit. Mobile lithographic equipment on trucks and trailers is expected, he reports.

The unit will meet at the Schuykill Arsenal, Philadelphia. Men need not have a military record in order to join, and the status will be that of a reserve unit, rather than as part of the National Guard.

Phila. Firm Gets Press

Regent Press, Philadelphia, was reported during January, to be installing a new offset press.

Dando-Schaff Adds Equipment

A new EBCo 22 x 34" offset press was installed during January by Dando-Schaff Printing & Publishing Co., Philadelphia. William Jensen of the firm, reported. Mr. Jensen said

it was the first such press in that city. The company also recently added a new table stitcher to its bindery equipment.

ALA Head Maps Union Plans



John Blackburn (above) newly elected international president of the Amalgamated Lithographers of America (as reported in *Modern Lithography*, Jan., Pg. 75) was to meet with the new enlarged international council February 2 in New York to plan the Union's activities under the new regime. Of major importance will be consideration of political action in 1948, a union announcement stated.

Besides the new international officers as reported last month, the council includes Rudy Ahrweiler, Frank Casino, and Edward Hansen, of New York; John O'Neill, Poughkeepsie; George Cook, Rochester; George Canary, Chicago; Wilfred Porter, Cincinnati; Charles Ellis, Nashville; James McGilligan, St. Louis; Mauritz Forslind, San Francisco; and Norman Harlock, Toronto.

The new international president at the age of 40, comes to that office from the post of president of New York Local 1. He joined the ALA in 1927 and became secretary of the New York unit in 1939, becoming president three years later.

Retiring president William J. Riehl, has seen a period of rapid union growth during his terms of office. The union states that membership has doubled since 1940 and now stands at over 23,000 members. Ninety percent of its members now have a work week of less than 40 hours, ALA reports.

Mailograph Gets 22 x 29

A 22 x 29" ATF offset press was recently installed at the Mailograph plant, Philadelphia. Jules Sachs is proprietor of the firm.

Warns of Paper Curbs

The possibility of the return of allocations in the paper industry as part of the new U. S. economy under the Marshall Plan was discussed January 29 at the Baldwin Round Table Club, in New York, by E. W. Tinker, executive secretary of the American Paper & Pulp Assn. With our natural resources and the initiative and ability of the paper industry, the U. S. could be the world's leading exporter of fibre for paper in addition to adequately meeting all U. S. demands, he said, but added that with the present thinking of government economists, and with the restrictions on paper makers, the outlook is actually for more regimentation. "It is ridiculous to talk of allocations of paper, which is now being produced at 104 percent of rated capacity," he said. The chief hope lies in making Congress aware of the situation, Mr. Tinker said.

As for present supply of paper, he said that it was not yet fully balanced with demand, but that in 1947, production had exceeded 1946 by nine percent.

The luncheon, at the Waldorf-Astoria Hotel, was one of a series sponsored by the Baldwin Paper Co. and attended by lithographers, printers and paper mill representatives.

Tells Paper Outlook

The outlook for the paper industry in 1948 was presented by Loeb Cole at the monthly Milton Sales Forum on February 6 at the Masonic Club, New York. Mr. Cole is vice-president of the International Statistical Bureau, New York, publishers of 16 business services, including the well-known International Pulp and Paper Products News Services.

Philadelphian Dies

Samuel C. von Tuger Simonski, 74, president and general manager of the Acme Press, Philadelphia, printers and lithographers, died January 13. Born in Hamilton, Ont., Mr. Simonski was a correspondent and illustrator for the Canadian Magazine during the Boer War.

Balto. Graining Firm Expands

The Photo Litho Plate Graining Co., Baltimore, is moving into a new building during February, Norman A. Heath, president, announced. The new structure, located directly in back of the present plant, will double the present floor space and will provide for a more efficient arrangement of equipment. It is a one-story building. The new address is 1200-10 South Baylis Street.

The company recently installed two large graining machines and more are to be added as soon as delivery may be obtained, Mr. Heath said.

Lawson Honors Seybold

In recognition of his achievements as the designer of Lawson paper cutters, Fred W. Seybold, chief engineer, was voted a special bonus by the board of directors of E. P. Lawson Company, Inc., at its January session, D. W. Schulkind, president of the Lawson firm, cited Fred Seybold for his work in designing the successful new series of Lawson cutters. The 39", was put on the market early in 1947, and 573 have been sold. The 46" and the 52" cutters are now in full production.

ATF Advances Warnken

The advancement of Howard J. Warnken from assistant treasurer of American Type Founders, Inc., Elizabeth, N. J., and Mount Vernon, N. Y., to the post of assistant to Frederick B. Heitkamp, vice president of ATF Inc., Elizabeth, the parent firm, has been announced.

Mr. Warnken joined the American Type Founders accounting department in 1933. He became assistant treasurer in July 1946.

Two Firms Buy Building

Northwest Printing Company and the Leader Envelope Co., St. Louis, recently purchased a one story building at 2639-41 Locust Street, that city. The building is now being modernized and the two concerns expect to occupy it during February. According to Isaac Meyer, president of Northwest Printing Company they

expect to do all types of printing, including offset.

New Head of Donnelley



Charles C. Haifner, Jr., (above) was recently elected president of R. R. Donnelley & Sons Co., Chicago, succeeding Herbert P. Zimmerman, who became chairman of the board. (Story page 77, Modern Lithography, Jan.)

P. B. Pyke, San Francisco, Dies

Philip Braden Pyke, sales promotion manager of Stecher-Traung Lithograph Corporation, San Francisco, died November 30 in that city following an operation. Mr. Pyke was 43, a native of California, and had lived at San Mateo.

He is survived by his wife, Mrs. Eileen Rohan Pyke, and two brothers, Frederick, of San Francisco, and Robert, of Alameda.

Harris Moves Coast Office

Pacific district headquarters of the Harris-Seybold Co. were recently moved to 885 Bryant Street, San Francisco 3, according to William G. Martin, vice president and Pacific district manager. The offices were formerly located at 460 Battery Street, San Francisco.

L. A. Firm Plans Building

San Fernando Printing Company, 1307 Bond Street, Los Angeles, will erect a one-story 40' x 100' reinforced brick printing plant on Clarington Avenue, Los Angeles. Don Ely is contractor; John Mackel is structural engineer.

K & M Opens Phila. Office

A Philadelphia office, located in the Widener Building, that city, was opened February 1 by Kohl & Madden Printing Ink Co. Phil Shakespeare is Philadelphia manager, and James Kernan has been added to the staff. Mr. Shakespeare also represents the firm in the East including New England.

PSA Hears Varden in N. Y.

The New York Technical Section of the Photographic Society of America, was scheduled to meet February 10 at Hotel Woodstock for a talk by Lloyd Varden, Pavelle Color, chairman of the section. His subject was to be "Physiology and Psychology of Color Vision."

PIA On Coast in 1949

The 1949 convention of Printing Industry of America is to be held in Los Angeles it was announced in January. The PIA 1948 convention is set for the Edgewater Beach Hotel, Chicago, October 20, 21, 22, and 23.

Plans New Plant in L. A.

Andrew J. Johnson, 2769 W. Broadway, Eagle Rock District, Los Angeles, will build a one-story 53' x 100' masonry print shop building at 2442 Colorado Boulevard at a cost of \$24,700.

S. F. Firm to Expand

Independent Lithographing Company, San Francisco, will spend \$15,000 for plant alterations at Harrison and Alameda Streets, it was announced recently.

Plan New Paper Warehouse

The Crown Willamette Paper Company plans to build a \$125,000 warehouse at 2945 E. 12th Street, Los Angeles.

Stecher-Traung Man Elected

John F. Karle of Stecher-Traung Lithographing Corporation, Rochester, N. Y., was recently elected president of the Sales Executives Club of Rochester.



Lithographed in 4 colors

WARREN'S Cumberland Offset
►PRE-CONDITIONED◄
WOVE & SPECIAL FINISHES

Postal regulations prohibit sampling of paper in this publication, therefore Cumberland Offset is not used for this insert.
Samples of Warren's Cumberland Offset may be secured from your Warren merchant.

Leading
PAPER MERCHANTS
who sell and endorse
Warren's Standard Printing Papers

ALBANY, N. Y.	Hudson Valley Paper Company
ATLANTA, GA.	Sloan Paper Company
BALTIMORE, MD.	The Barton, Duer & Koch Paper Co.
BATON ROUGE, LA.	Louisiana Paper Company, Ltd.
BOISE, IDAHO	Zellerbach Paper Company
BOSTON, MASS.	Storrs & Bement Company
BUFFALO, N. Y.	The Alling & Cory Company
CHARLOTTE, N. C.	Caskie Paper Company, Inc.
	Virginia Paper Company, Inc.
CHICAGO, ILL.	Chicago Paper Company
	McIntosh Paper Company
CINCINNATI, OHIO	The Diem & Wing Paper Co.
CLEVELAND, OHIO	The Peirequin Paper Company
	The Alling & Cory Company
COLUMBUS, OHIO	The Diem & Wing Paper Co.
DALLAS, TEXAS	Olmsted-Kirk Company
DENVER, COLO.	Carpenter Paper Co.
DES MOINES, IOWA	Western Newspaper Union
	Newhouse Paper Company
DETROIT, MICH.	Seaman-Patrick Paper Company
DUBUQUE, IOWA	Newhouse Paper Company
EUGENE, ORE.	Zellerbach Paper Company
FORT WORTH, TEXAS	Olmsted-Kirk Company
FRESNO, CAL.	Zellerbach Paper Company
GRAND RAPIDS, MICH.	Quimby-Kain Paper Company
GREAT FALLS, MONT.	The John Leslie Paper Co.
HARTFORD, CONN.	Henry Lindenmeyr & Sons
HOUSTON, TEXAS	L. S. Bosworth Company
INDIANAPOLIS, IND.	Crescent Paper Company
JACKSONVILLE, FLA.	Virginia Paper Company, Inc.
KANSAS CITY, MO.	Midwestern Paper Company
LANSING, MICH.	The Weissinger Paper Company
LITTLE ROCK, ARK.	Western Newspaper Union
LONG BEACH, CAL.	Arkansas Paper Company
LOS ANGELES, CAL.	Zellerbach Paper Company
LOUISVILLE, KY.	Zellerbach Paper Company
LYNCHBURG, VA.	Miller Paper Company
MILWAUKEE, WIS.	Caskie Paper Company, Inc.
MINNEAPOLIS, MINN.	Nackie Paper Company
	The John Leslie Paper Company
	Newhouse Paper Company
MOLINE, ILL.	Newhouse Paper Company
NEWARK, N. J.	Henry Lindenmeyr & Sons
	Lathrop Paper Company, Inc.
NEW HAVEN, CONN.	Storrs & Bement Company
NEW ORLEANS, LA.	Alco Paper Company, Inc.
	Henry Lindenmeyr & Sons
	Lathrop Paper Company, Inc.
NEW YORK CITY	The Alling & Cory Company
	J. E. Linde Paper Company
	The Canfield Paper Company
	Marquardt & Company, Inc.
	Schlusser Paper Corporation
OKLAND, CAL.	Zellerbach Paper Company
OKLAHOMA CITY, OKLA.	Western Newspaper Union
OMAHA, NEB.	Field Paper Company
	D. L. Ward Company
PHILADELPHIA, PA.	The J. L. N. Smythe Company
	Schuylkill Paper Company
PHOENIX, ARIZ.	Zellerbach Paper Company
PITTSBURGH, PA.	The Alling & Cory Company
PORTLAND, ME.	C. M. Rice Paper Company
PORTLAND, ORE.	Zellerbach Paper Company
RENO, NEV.	Zellerbach Paper Company
RICHMOND, VA.	B. W. Wilson Paper Company
	Virginia Paper Company, Inc.
ROCHESTER, N. Y.	The Alling & Cory Company
SACRAMENTO, CAL.	Zellerbach Paper Company
ST. LOUIS, MO.	Beacon Paper Company
	Tobey Fine Papers, Inc.
ST. PAUL, MINN.	The John Leslie Paper Co.
	Newhouse Paper Company
SALT LAKE CITY, UTAH	Zellerbach Paper Company
SAN DIEGO, CAL.	Zellerbach Paper Company
SAN FRANCISCO, CAL.	Zellerbach Paper Company
SAN JOSE, CAL.	Zellerbach Paper Company
SEATTLE, WASH.	Zellerbach Paper Company
SHREVEPORT, LA.	Louisiana Paper Company, Ltd.
SPokane, WASH.	Zellerbach Paper Company
SPRINGFIELD, MASS.	The Paper House of New England
STOCKTON, CAL.	Zellerbach Paper Company
TOPEKA, KAN.	Midwestern Paper Company
TROY, N. Y.	Troy Paper Corporation
TULSA, OKLA.	Tulsa Paper Company
WACO, TEXAS	Olmsted-Kirk Company
WALLA WALLA, WASH.	Zellerbach Paper Company
WASHINGTON, D. C.	Stanford Paper Company
YAKIMA, WASH.	Zellerbach Paper Company

★

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NEW YORK CITY (Export) National Paper & Type Co.
Agencies or Branches in 40 cities in Latin America and West Indies.

NEW YORK CITY (Export) Muller & Phipps (Asia) Ltd.
Agencies in Belgian Congo, Burma, Ceylon, China, Hong Kong, Iceland, India, Malaya, Philippine Islands, South Africa.

AUSTRALIA B. J. Ball, Ltd.
NEW ZEALAND B. J. Ball (N. Z.), Ltd.
HAWAIIAN ISLANDS Honolulu Paper Co., Ltd.,
Agents for Zellerbach Paper Company



Grignon photo for Hannahs Mfg. Co.

WARREN's Cumberland Offset

► PRE-CONDITIONED ◀

WOVE • SAXONY • HOMESPUN • LINEN • HANDMADE

WARREN'S Cumberland Offset is *pre-conditioned* by the exclusive process that has been used successfully on Warren's Label papers. Under average pressroom conditions, both winter and summer, Cumberland Offset may be run directly from the case or skid without further conditioning by hanging.

Comprehensive pressroom tests indicate that Cumberland Offset exhibits a minimum of stretch or shrinkage under changing atmospheric conditions. Tendencies toward curling and "cockling" are held to a minimum—even under extreme conditions of relative humidity.

Because of its flat-lying properties Cumberland Offset is a "production" sheet which may be run at maximum press speeds.

Write for free booklet—"How Will It Print by Offset"

S. D. WARREN COMPANY • BOSTON 1, MASS.

Better Paper  Better Printing
Printing Papers

Hoe In \$1 Million Expansion

Over one million dollars has been spent by R. Hoe & Co., Inc., during the last two years to increase efficiency and modernize plant operations, Joseph L. Auer, president stated in his report to its stockholders for the fiscal year ended September 30, 1947. During that year alone, over \$300,000 have been invested in new equipment and plant improvements, he said. His report continues:

"A program production expansion is underway in Hoe's sheet and web fed paper offset presses, while in our metal decorating offset line new and improved models in several sizes to reach new and wider markets are being engineered.

"In our offset press line, demand for the metal decorating type of equipment has been particularly impressive. Although relatively little known outside the industry itself, this is one of the fastest growing fields in the graphic arts. Today, more metal products than ever before are being lithographed or decorated on this type of equipment. Hoe's supremacy in this field is indicated by the fact that virtually every important metal decorating plant in the United States uses Hoe metal decorating presses," the report claimed.

R. Hoe & Co., Inc.'s net profit for the fiscal year ended September 30, 1947, after all charges and taxes, was \$1,710,000 compared with \$447,000 in the previous year. Net sales from all divisions amounted to \$13,798,000 the largest for any peacetime year, year, and compared with \$6,221,000 in the 1946 fiscal year.

Now Offers Edition Binding

Complete edition binding is now being offered by Von Hoffman Press, St. Louis, as a new service for publishers and printers. With the addition of this new service Von Hoffmann Press now has facilities to produce complete hard-bound editions from the original manuscript. Von Hoffman specializes in letterpress, and offset printing, both color and black and white. The Press has recently provided this complete printing and binding service to University of

Chicago Press, Stanford University Press, A. N. Marquis Co., and Bobbs-Merrill.

Heads Lawson Boston Office



Roland J. Lachapelle (above) has just been appointed manager of the Boston office of E. P. Lawson Co., David W. Schulkind, president, announced. The office is located at 170 Summer St., and handles the Lawson line of cutting machines, paper drills and drill slotters, and other equipment. Mr. Lachapelle is a native of Fall River, Mass., and a graduate of Montreal Technical Academy. He has sold other graphic arts equipment in the area, and is a member of the Craftsmen's Club of Boston and Connecticut Valley.

West Heads Rust Craft

Charles West, general manager of Rust Craft Publishers, Inc., Boston greeting card and lithographing firm, was recently named president of the company. Wrightson Christopher was advanced from sales manager to general manager, and Frank Shaw from production controller to sales director of eastern representatives. Wyman Randall, manager of the purchasing department, was named sales director of western representatives.

Champion Offers New Discounts

In regard to cash discounts, Champion Paper and Fibre Co., Hamilton, Ohio, made the following announcement:

"Effective on shipments made February 1, 1948, our terms on sales to merchants will be 2% cash discount if paid within 20 days, net 21 days and on sales to Publishers, Converters and others who are sold on a direct basis 1% cash discount if paid within 20 days, net 21 days."

Polygraphic To Add Four-Color

A four-color offset press is to be installed in the North Bennington, Vt. plant of the Polygraphic Co. of America. An addition is being made to the plant to house this press and other equipment, it was learned. The press is said to be a Miehle, although no announcement was made by the company. Additional press equipment includes Harris single colors and a two color. Additional press equipment is also being installed at the firm's plant in New York.

School Heads Meet

Executives of lithographic training schools from many parts of the country were scheduled to meet at Glessner House, Chicago, February 16 and 17 to determine needs for the fall term in textbooks, teaching materials and visual aids. The meeting was called by Wade E. Griswold, executive director of the Lithographic Technical Foundation, and at press-time, the training schools in the following cities had agreed to send representatives: Chicago, Boston, New York, Cleveland, Rochester, Minneapolis, Racine, and four large in-plant schools.

Ink Improperly Identified

The ink used on the inside front cover of *Modern Lithography*, in January, was improperly identified as Permanent Fire Red 1143-P of The Senefelder Co. The color was adjusted to make a pastel shade.

Pressman Union Head Fined

George L. Berry, president of the International Pressman's Union, was fined \$10,000 February 3 in U.S. District Court, Nashville, Tenn., on a plea of nolo contendere to charges of income tax evasion, the Associated Press reported. The labor leader also was sentenced to a year in prison, but sentence was suspended.

Phila. Weekly is Offset

A new Philadelphia weekly newspaper, the *Center City Times*, produced by offset lithography, was launched during January. Ten thousand copies were mailed.

Prominent Users of Strathmore Letterhead Papers, No. 75 of a Series



*Du Mont, tops in television,
chooses **STRATHMORE**
for its letterhead*

Pioneer and leader in the television industry, Du Mont developed the first cathode-ray tube, marketed the first television receiver, operates the world's first television network. Like many leaders of industry, Du Mont has chosen a Strathmore Letterhead Paper for their dignified business letterhead.

It is with modest pleasure that we add this brand-new industry to our collection of Strathmore friends. May we suggest that you might do well to look critically at your own stationery and follow so many examples of good business taste by having it redesigned on Strathmore?

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Bond.

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OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

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in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

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TIME

NEWSWEEK

UNITED STATES NEWS

BUSINESS WEEK

ADVERTISING & SELLING

TIDE

PRINTERS' INK

SALES MANAGEMENT

Mendle Heads St. Louis Assn.



Maurice Mendle, (above) president of Mendle Printing Co., was elected president of the Associated Printers and Lithographers of St. Louis, January 18. He succeeds George D. Hart, president of Hart Printing Co. Other officers elected are George Von Hoffman, board chairman of Von Hoffmann Press, vice president; Leonard Brown, president of A. R. Fleming Printing Co., secretary; and George B. Gannett, president of the Geo. D. Barnard Co., treasurer. Other retiring officers are Ad. P. Nies, Nies-Kaiser Printing Co., former vice president; and Walter E. Morris, Keeler-Morris Printing Co., former secretary. Mr. Gannett was re-elected treasurer. Fred E. Winsor continues as executive vice president.

The officers were to be installed at the annual inaugural dinner February 12 at the Sheraton-Coronado Hotel. Speaker of the evening was to be William R. Schneider, St. Louis attorney and author of 18 books relating to labor. His subject was "Our Trojan Horses."

YLA Plans Three Meetings

Three monthly meetings before summer are planned by the Young Lithographers Association of New York following the scheduled February 11 meeting. The dates are March 10, April 14 and May 12, all Wednesdays, according to an announcement made during January by Henry T. Birgel, secretary.

At the YLA's February meeting, Ernest Draper, a member of the research staff of the Vitavision Corp. of America, was to speak on three dimensional photography and its application to lithography and printing.

Two YLA members spoke on selling at the January meeting. Alfred Soman, Jr., of National Process Co., said that "a good salesman makes it a habit to do the things the average salesman doesn't do. The function of selling is contributing a service," he said, and added that a good sales-

man knows what his abilities are and how to use them, and what his company's abilities are and how to use them, too. Walter J. Ash of Consolidated Lithographing Corp., showed many displays and packages which his company had produced and told of the selling effort related to each. He declared that it is now the buyer who decides when, how and with whom orders are placed, where for the last several years it was the seller who made these decisions. A salesman must now be resourceful and should always have something new in product or idea to offer on each recurring call. Mounters and finishers are a good source of ideas and information he said.

The YLA meets at the New York Advertising Club, 23 Park Ave.

Oklahoma Ass'n. Elects Johnson

Mr. Doyle D. Johnson, superintendent of the Western Bank & Office Supply Company was elected president of the Printing Industry of Oklahoma City, at a recent meeting of the trade organization. Francis C. Rardin, Bond Lithographing & Printing Company, was elected vice president. Ted Brown with Western Bindery was named secretary and Frank LePage of the Semco Color Press, treasurer. The following board of governors was elected: A. J. Lafferty, Graham Paper Company; G. C. Roper, Oklahoma Publishing Company; William E. Allen, Master Printers; Brace Price, H. Dorsey Douglas; Joe E. Peyton, Carpenter Paper Company; and Lee Lackey, State Printing Department.

Promotes American System

Stet, the magazine for house magazine editors, issued by The Champion Paper and Fibre Co., Hamilton, Ohio, is currently carrying on a campaign to increase the public understanding of the American way of life. Frank G. Gerhart, advertising manager of *Champion*, says "we are quite convinced that the house magazine editor and his readers can be a potent force in this battle." *Stet* goes monthly to 11,000 readers, including 6,000 editors whose publications reach more than 40,000,000 readers per month.

Heads Robts. & Porter Div.



John J. Skahill (above) has been appointed sales manager of the graphic arts film division of Roberts & Porter, Inc., Hugh R. Adams, president, announced during January. Mr. Skahill, whose headquarters will be at the New York office of the firm, has been with Ansco Div., General Aniline & Film Corp., for the last 14 years, most recently serving as manager of graphic arts sales. He started with Ansco in laboratory work, and later represented the organization in the graphic arts as a technician. He later covered the industry in the Midwest, and during the war was a consultant to government reproduction operations.

Paschel at Trade School

Herbert P. Paschel, lithographic consultant and designing engineer, is one of the instructors of the intensive survey course being given by the Lithographic Department, New York Trade School. He will have the class from February 16 through March 7. Other instructors will include Harry Lerner on the importance of standardization in reproduction, and Lloyd Varden of Pavelle Color Laboratories.

Baldwin Adds Linweave Line

The Linweave line of papers and envelopes to match has been added to the paper products distributed by Baldwin Paper Co., New York 13, N.Y. The Linweave line is for offset, letterpress and gravure, according to Baldwin's announcement.

Form Brooklyn Firm

Regal Lithographic Co., (V. Guerino), 197 Shepherd Ave., Brooklyn, N.Y. was incorporated recently.



**For good contrast
in black
and white:**

LITHOTONE

Litho and Photo Engraving Developer

It produces dense blacks and clear whites and a sharp dot structure that will give your prints a clear-cut definition.

Lithotone can be used with litho films and plates, litho negative papers and strip films. It takes only 2—2½ minutes to develop at 69°F (20°C). Always ready to use; just dissolve it in water.

Free 1 gallon sample and literature upon request on your letterhead.



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CHICAGO / CINCINNATI / CLEVELAND / LOS ANGELES / MONTREAL / PHILADELPHIA / SAN FRANCISCO
Manufacturers of Medicinal, Photographic, Laboratory, and Industrial Fine Chemicals

Former Public Printer Dies

John S. Leach, 79, Public Printer of the U. S. from 1908 to 1915, by appointment of President Theodore Roosevelt, died January 29 at a New York hospital following a heart attack. He was born in Bloomington, Ill., and served in the Government Printing Office from 1889 to 1901, when he was sent by the government to the Philippine Islands to organize a government printing office there. Following his service as U. S. Printer, Mr. Leach returned to Manila to resume direction of the Bureau of Printing there. After leaving government service in 1917 he joined J. P. Morgan & Co. as public relations counsel. He lived in New York.

Samuel Wasserman Dies

Samuel Wasserman, 80, New York attorney who had been active in the affairs of several graphic arts firms, died in a New York hospital, January 11. He was a director of the Harris-Seybold Co., and the J. E. Linde Paper Co., and was counsel for Sinclair & Valentine Co. Mr. Wasserman was a native of Amsterdam, N. Y., and was the founder of the law firm of Wasserman, Behr and Shagan, in New York. He is survived by a son, Lucius, associated with the same law firm; three brothers and a sister.

Siebold Official Dies

Grover C. Peacock, 59, who for the past seven years was credit manager of J. H. & G. B. Siebold, Inc., New York, died on January 3 after a brief illness.

Mr. Peacock, was affiliated with the printing and lithographic trades for 27 years before entering the Siebold firm. He was a member of Ocean Lodge #156 F. & A. M. and the Bronx Lodge of Elks #871.

Leo Horacek, Topeka, Dies

Leo Horacek, 56, pressroom foreman of the Hall Lithographing Co., Topeka, Kan., died unexpectedly recently. A native of Topeka, Mr. Horacek had been with the same lithographing firm for more than 40 years.

Yes! Yes! yes! YES! YES! yes! yes! Wee! Yes!

MAR VEL LUM

Marco, Seal Finish Marvelhide, Medium Weight Marvelleather, Medium Weight

Yes-Men for a Printing Salesman

It's easy for your salesmen to get the right answer when prospects and customers see how perfectly Marvellum Cover Papers round out a printing job. So — you get extra business and repeat business. For one satisfying job can lead to another just as fast as satisfied customers spread the good word around.

Whether you suggest Marco, Marvelhide or Marvelleather as covers for printed matter, results are the same. Customers will yes you to death.

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The MARVELLUM CO.

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HOLYOKE, MASSACHUSETTS

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Distinctive

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Baldwin Brevities

By SAM HIMMELL

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HEADLINES — "At A Glance"

.... **NATION'S BUSINESS**—Government Economists predict first 6 months Industrial Production will average about 188% of '35 to '39; general price level about 160% of '26 average Output and Prices challenging each other Huge Backlog of unfilled orders gradually being dissipated 1948 distribution of goods will become more difficult than their production. Post-War Honeymoon is over. Inflation will crack pretty much of its own weight You'll need smarter selling just to stay where you are Kenneth Collins, leading Advertising Expert:—"If American Industry only sold what the people actually needed, the U.S. would go broke in 48 hours" Restaurant's High Costs overwhelming, prices keep customers away, and in Philly, Etiquette, is knowing which finger to put in your mouth when you whistle for the waiter.

.... **PROFESSORS OFF PARADE**—At the old Waldorf in the early 1900's, when leisurely dining was an art, and 7 to 12 courses the order of the day, Dr. Horace Fletcher, a professor of chemical physiology at Yale, and author of a popular book on nutrition, stopped at the Waldorf-Astoria. For years, apparently, he had been training his digestive organs to submit to his theory that "what was wrong with the world was that people ate too much." Oscar of the Waldorf, had never heard of him and was both astounded and aggrieved, the morning after Mr. Fletcher's arrival, when he read an interview in the newspapers in which a guest of the Waldorf-Astoria, of all places, was quoted as saying: "I believe that the average man eats too much. I have believed this for years, and working on this theory I have trained my digestive organs to tell me just what kind of food they want and how much. Now my stomach really talks to me. Here I am in New York on a grand debauch—at one-dollar-a-day for meals. In New Haven I have lived on 11c a day, and lived well; my average expenditures are 20c a day."—Says, Oscar, when Dr. Fletcher came into the dining room for his first evening meal the voice of his stomach spoke up. "No, thank you," it said politely, "No ham and eggs. No roast beef. No soup, and definitely no cantaloupe a la Lillian Russell. Just a little bread and water, thank you." During his stay at the Waldorf, the menu of his daily meals were as follows—Breakfast: One bowl of oatmeal—Lunch: Bread and water—Dinner: A Ham sandwich and a cup of chocolate. The Doctor lived to a ripe old age, but looked mean.

.... **WATCHING THE WORLD GO BY**—Sales Taxes becoming more and more popular; 27 States now enjoy them The evil that men do lives after them; the Saxophone for instance More than 2,500,000 registered in colleges and universities to-day In Connecticut College for Women, a beautiful young thing came to a bank to buy some War Baby Bonds. When the teller asked her what denomination, she replied, "Presbyterian."

.... Prof. Earnest Hooton, of Harvard advised the ladies—"Plump Husbands Make the Best Husbands." Some College Graduates carry their diplomas with them to prove they've been to college Mature Monkeys learn little or nothing from their fellow animals, and in New Haven—

Said a monkey who hung by his tail
To his relatives, female and male:
"Don't worry my dears,
In Ten thousand years,
Your descendants will lecture at Yale."

.... **FROM MY SCRAPBOOK**—Menicius—"In abundance prepare for scarcity." Viera—"Slight acquaintance breeds distrust." Diderot—"Distance is a great promoter of admiration." Michael Angelo—"Trifles make perfection, but perfection is no trifle." Napoleon,—"America is a fortunate country. She grows by the follies of our European nations." Willkie—"Freedom is something which many people are unwilling to extend to others while claiming it for themselves." Oliver Wendell Holmes—"Every man is an omnibus in which his ancestors ride." Benjamin Franklin—"If you wish to be miserable, you must think only of yourself." Will Rogers—"The size of your troubles generally depends on whether they are coming or going." Goethe—"In all things it is better to hope than to despair." Phil Batzle—"Early to bed and early to rise, and you'll lose the bags from under your eyes."

.... **WE AIN'T BRAGGING, BUT**—Baldwin 'official' Price-List, is America's Luxury Price-List—Good News for the Printer—"everything-at-a-glance"—No Merry-go-Round—Pre-Engineered—Practical—Helpful—Cuts time; saves your voice—Fast & Easy—Smother—Glamour-in-Print—No High "Eye Q" required—Takes a 1000 ton load off your mind—Not for the Doctor, the Lawyer or Indian Chief—It's a Printing Salesman's Dream come true—It's Sell-active; lists Top Quality, Only Dependable 100% Mill-Brand-Papers—Tongues are wagging; but we ain't bragging—It's the Whisper that Grew—It's Baldwin's 'official' Price-List—It's the talk of the Printing Shops—It's a Smash Hit !!!

.... **WIN WITH BALDWIN.**

*Nearly every Printer in N.Y. refers to
Baldwin's 'Official' Price List*

ACT NOW—Send for a Copy
CALL FOR A BALDWIN SALESMAN—WALKER 5-4740

A Good Man To Talk To In '48

Baldwin PAPER COMPANY Inc.

One of the Oldest Paper Merchants Under the Original Management in the Graphic Arts

233 Spring Street • NEW YORK 13, N. Y. • WALKER 5-4740

ATF Stages Open House

A modern offset printing plant, set up for the occasion, drew several thousand printers and newspaper publishers of the Chicago area to the Chicago office of American Type Founders Sales Corp., 519 W. Monroe St., during an open house reception arranged by Roy J. Kirby, ATF's Chicago manager, January 21 to 24.

On display was an ATF Big Chief 29 offset press, an ATF Little Chief 20, an ATF 31 x 31" standard precision camera and all types of necessary platemaking equipment. The machinery was arranged to simulate the actual layout of an offset printing plant and engineering experts of ATF were on hand to explain equipment operations.

Also displayed were many of the latest machines for composing room, pressroom and bindery. Other equipment shown indicated the new ATF Flo-Mix non-offset gun, power and lever paper cutters, drilling machines and various new models of composing room equipment.

Throughout the four-day open house visitors were shown the new ATF sound-slide film, "Five Centuries of Type Founding."

Over 3,800 invitations were issued for the affair, Mr. Kirby said. Included in the crowd who responded were many lithographers who were in Chicago for the convention of the National Association of Litho Clubs.

Two Offset Meetings in N. E.

Two meetings, in January and April, are bringing information on offset lithography to members of the Connecticut Valley Club of Printing House Craftsmen. In January, Dr. Anthony George, Sinclair & Valentine Co., New York, addressed the club on lithographic platemaking and demonstrated the principles of platemaking. On April 13, Edgar Pickles, Livermore & Knight Co., Providence, R. I., is to speak on offset, and the motion picture "How to Make A Good Impression," sponsored by the Harris-Seybold Co., is to be shown. The club meets at the Highland Hotel, Springfield, Mass., and Clif-

ford DuBray, Brooks Bank Note Co., that city, is president.

Heads Chicago Assn.



Stanley J. Kukla, (above) vice president of I. S. Berlin Printing & Lithographing Co., Chicago, was elected president of the Chicago Lithographers Association at the annual meeting, January 9 at the Chicago Athletic Club. Other officers elected include L. S. Solberg, Regensteiner Corp., vice president; E. G. Karge, Columbian Bank Note Co., treasurer; and H. L. Greaves, Stromberg-Allen Co., secretary. Directors of the organization include Rudolph Mathesius, Newman-Rudolph Lithographing Co.; A. Meding, Edwards & Deutsch Lithographing Co.; B. E. Callahan, Inland Lithograph Co.; C. A. Nordberg, Chicago Offset Printing Co.; R. S. Nelson, Magill-Weinsheimer Co.; Wm. Quinn, Rand, McNally & Co.; I. N. Bauer, E. Raymond-Wright Inc.; J. S. Bond, United States Printing & Litho Co.; R. Ludford, Chicago Litho Plate Graining Co.; and N. Adler, Fort Dearborn Litho Co.

Mr. Kukla, the new president, has been with the Berlin organization for over 13 years and at the age of 33 years, is one of the youngest executives in the Chicago lithographing industry. His election culminates four years of activity in the management-labor relations program and other interests of the association.

G. Buhr, Chicago, Dies

Gilbert Buhr, platemaker employed by Schultz Lithographing Co., Chicago, died January 5 from injuries sustained on New Year's Day, when he was struck by an automobile one block from his home.

Chicago Firm Elects

J. M. Bundscho, Inc., Chicago typographers, has announced election of Frank Sturner as vice president and member of the board. Mr. Sturner has been in charge of sales and services with the company for 25 years.

Books on View at Chicago

Chicago printers and lithographers attending the January 20 meeting of the Chicago Club of Printing House Craftsmen had opportunity to examine the Books By Offset Inc. exhibit of the "50 Books of 1947," printed by offset.

Guest speaker at the meeting was Dr. Ralph L. Lee, of the public relations department of General Motors, whose topic was "Humanics In Printing." Among the more than 300 persons present were many members of the Graphic Arts Association of Illinois, to whom a special invitation for the occasion had been extended.

Seven new members were added to the Chicago club's roll among them being Robert J. Schimmel, secretary and production manager, Chicago Litho Plate Graining Co., Charles D. Lackore, branch manager, Miller Printing Machinery Co., and Jos. J. Riha, manager, photo-engraving dept., Magill-Weinsheimer Co.

Todd Co. To Expand

Plans of Todd Company, Rochester, N. Y., to install additional lithographing equipment in all the company's plants were announced recently by George L. Todd, president. Mr. Todd said the expansion program is needed to meet the increased demand for fraud-preventing checks. Last year the company established new plants in Dallas, Tex., and Montreal.

Offset Paper in Color

A special holiday edition of the Mount Pulaski (Ill.) *Times-News* was issued recently containing a 24 page section produced in two colors by offset lithography. The newspaper, which has a circulation of about 2,000, ran the section on its 17 x 22" Webendorfer offset press. Advertisers paid 25 percent premium for space in the section.

A. March, New York, Dies

Albert Clark Marsh, 55, an employee of the American Lithographic Co., New York, died January 9 of a heart attack at his home in Noxon, N. Y.

**Finer
negatives
and plates
with
HUNT**

Quality Controlled Chemicals

For the Camera Man

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Hydroquinone
Paraformaldehyde U.S.P.
Potassium Metabisulphite Granular
Potassium Ferricyanide Color Granular
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For the Plate Maker

Ammonium Bichromate Photo Granular
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To give your negatives and plates sharp detail and brilliant tone values, depend on HUNT'S Quality Controlled Chemicals for quality results. For 38 years HUNT has specialized in supplying lithographers with a complete line of Quality Controlled Chemicals whose purity, uniformity, and dependability is assured by strict laboratory controls.

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PHILIP A. HUNT COMPANY

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Ohio Metal Firm Expands

Warren Metal Decorating Co., Warren, Ohio, completing its first year in February, 1948, has recently added two more production lines making three lines for coating and lithographing, R. Stuart, general manager, has announced. One of the lines is for coating only, while the other two are used for either coating or lithographing. The company now can handle all ranges of stock and nearly all types of work in metal decorating, including spot coating.

In the ovens temperature is controlled accurately in each zone. "This type of control," explained Charles I. Hug, president, "is particularly necessary in baking the protective food lacquers which line all of the metal cans and metal jar caps in which food is packed." Mr. Hug attributed the firm's rapid growth to the support and cooperation received from other companies in the various industries of Warren.

The Warren *Tribune Chronicle* carried a four-column illustration and feature story of the plant.

Metal Decorators To Meet

The semi-annual meeting of the National Metal Decorators Assn. is tentatively planned for sometime in April in Baltimore, William Kerlin, Tinplate Lithographing Co., Brooklyn, association secretary, announced. Tentative plans call for a three day meeting which may include a trip through the Crown Cork & Seal Co. plant and through a large mill. Definite plans will be announced later, Mr. Kerlin said.

Heekin Plans Ark. Plant

A new can manufacturing plant to be erected at Springdale, Ark., has been announced by Heekin Can Co. The plant, situated on a 16 acre plot, is to be of concrete and steel construction, will have 125,000 square feet of floor space, and is to cost \$250,000. With the equipment the plant is expected to cost about \$500,000. Packer cans will be manufactured with general line cans to be added later. Over 200 persons will be employed,

it was said. The Heekin company's main offices are at Cincinnati.

Int'l. Paper Marks 50 Years

A series of advertisements in observance of the company's fiftieth anniversary is part of a current campaign of International Paper Co., New York. The first of the series, titled "Tempus Fugit," appeared in January and recalled that 50 years ago, copy was handwritten, "set by flickering gaslight, with a red hot, pot-bellied stove providing the air conditioning." Yet the printers changed our way of life, the copy continues.

Metal Lithographer Dies

Milton C. Jacober, 54, vice president and general manager of Electro Chemical Engraving Co., metal lithographers, Bronx, New York, died December 25 at his home in New York following an illness. A native of Chicago, he had come to New York early in life and joined the engraving firm in 1911.

Rossotti Appoints Salesman

Frank A. Aiello has been appointed sales representative in Iowa, Wisconsin and Minnesota for Rossotti Lithographing Co., North Bergen, N. J.

Good paper, good glue
—and plenty of it

"Flat as a pancake"
gummed papers

The Brown-Bridge Mills, Inc., Troy, Ohio

NEW YORK 389 Fifth Ave.
CHICAGO 608 S. Dearborn
ST. LOUIS 3739 Olive St.
SEATTLE 2416 First St.
SAN FRANCISCO 420 Market St.

BB BRAND
Flat as a Pancake
Gummed Paper

● *for Best Results on the Press . . .*

● Use Plates Grained with

● **AGSCO GRAINING SAND**

● AGSCO Graining Sand gives a deep, smooth, uniform grain . . . because it is uniform in shape and size, cuts sharp and holds up under pressure. No flats or slivers . . . can't cause scratches. Free from oxidizing impurities . . . 99% pure SiO_2 . Use it for the whole graining job . . . or to "finish off" after preliminary use of Silicon Carbide or Aluminum Oxide. Now in use by practically all commercial plate grainers, as well as a majority of lithographers graining their own plates. Use the sand the experts use . . . AGSCO Graining Sand.

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for Graining Supplies

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Wausau Flint Quartz
Silicon Carbide
TSP Cleaner
Steel Graining Marbles
Glass Graining Marbles
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Machine Lining

●
*Call on us if you need help
with your plate graining prob-
lems. Our many years of ex-
perience are at your disposal.*

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LITHO CLUB NEWS

N. Y. Club Re-elects Littman

Lawrence Littman, National Process Co., was re-elected president of the New York Litho Club at its annual meeting, January 28 at the Building Trades Club. Other officers were also re-elected to serve another year. They are John F. Maguire, Offset Engravers Associates, vice president; Jacques J. Tisne, Schlegel Lithographing Corp., treasurer; and Gerard L. Urban, Brett Lithographing Co., secretary.

The board of governors, also elected, includes John Kavanagh, Sweeney Lithograph Co.; Charles W. Latham, Lithographic Technical Foundation; John Perrin, Brady & Palmer Printing Co.; Angelo Pustorino, Daniel Murphy & Co.; John Scharffenberger, Swart-Reichel, Inc.; William J. Stevens, Natl. Assn. of Photo-Lithographers; Hammond Sullivan, Woodrow Press; Edward A. Zoller, American Colortype Co.; and Joshua W. Kempner, Lutz & Sheinkman. William Gordon, Reproduction Equipment & Supply Co., was elected an associate member of the board.

The nominating committee was headed by Richard Brendel, Sweeney Litho, and included Carl Heim, Kindred, MacLean & Co.; Theodore Belitz, American Colortype Co.; Oscar Falconi, Maverick & Wissinger; and Michael Annick, Rutherford Machinery Div.

Four board members retired. They are Ted Broadston, Vulcan Proofing Co.; Joseph A. Caruso, Business Letter Service; W. Herbert Roberts; and Walton W. Sullivan, Tooker Litho Co. Mr. Sullivan completed about 12 years as a board member and officer of the club, which included two years as president.

Four new members were added to the club's membership roster: Allen Lasky, General Offset Corp.; Reginald E. German, Jersey City Printing Co.; Frank W. Lech, Spencer Graphic Service; and Fred A. Hennig, Spurgeon-Tucker Co.



LAWRENCE LITTMAN

The speaker at the January meeting was Philip Levine, Picture Assignment Editor of the *New York Daily News*, who gave an illustrated talk on how a picture newspaper's staff operates. By means of slide projections he showed many outstanding photographs obtained by the paper, and told of the enterprise and initiative required to get the photographs. Nearly 100 attended the dinner meeting.

Jack Maguire, program chairman, said that a series of specialized quiz programs is planned by the club for the February, March and April meetings. A panel of experts in the subject of photography will be on hand February 25 to answer questions from members of the art department. In March the situation is to be reversed, with members of art department making up the panel to answer all questions from photographers and others on art. A press and platemaking night is tentatively planned for April. Meetings are held the fourth Wednesday at the Building Trades Club, 2 Park Avenue.

Members of the February "All Camera Quiz" panel were to be René Daubenbis, Offset Engravers Associates; Richard Brendel, Sweeney Lithograph Co.; Phil Quartararo, Kindred, MacLean & Co.; William Steinruck, Grinnell Lithographic Co.;

Walter Peterson, Consolidated Lithographing Corp.; and Ernest Wirth, Commercial Decalcomania Co. William Falconer, Eastman Kodak Co., is to be the moderator.

The club's annual spring outing is planned for Saturday May 22, Mr. Maguire said.

Dayton Club Hears Drake

A talk on paper in relation to offset lithography by Ronald Drake, Champion Paper & Fibre Co., was heard February 2 at a meeting of the Dayton Litho Club, according to O. G. Fricke, Jr., of the club. The club's meetings have been shifted to the new location of Suttmiller's Restaurant in Dayton.

At the club's January meeting, a film on albumin and deep etch platemaking, sponsored by the Harris-Seybold Co., was shown, with Joe Millard of Malone Camera, supplying the projector.

Norman Mack is the March 1 speaker.

The club elected three delegates to attend the convention in Chicago of the National Association of Litho Clubs. They were A. Gordon Ruiter, Jr., Standard Register Co., club president; John Heim, Otterbein Press, secretary-treasurer; and William R. Stittgen, Reynolds & Reynolds Co., past president.

60 At Cleveland Meeting

About sixty persons attended the January meeting of the Cleveland Litho Club, representatives of that club report. Feature of the meeting was the showing of two motion pictures, "How to Make a Good Impression," sponsored by the Harris-Seybold Co.; and a film on the city of Cleveland.

St. Louis Club Hears Gwin

"The Effect of Varnishes and Driers on Inks" was the subject to be discussed by M. E. Gwin at the February 5 meeting of the St. Louis Litho Club. Mr. Gwin is associated with the Charles Hellmuth Printing Ink Co. The meeting was to be at the York Hotel and was open to all. The club held a closed meeting Janu-

Varnish is Not Just Put on Top



Speed of varnishing is limited by its drying time. We use no artificial driers. High speed facilities of feeding are not compatible with proper drying of spirit varnish. In some parts of the country where high speed facilities are in use, it is at the expense of gloss and quality of varnish.

Unlike laminations, varnish becomes an integral part of the paper. It enters the pores of the paper, and makes a bond that even death does not part. It cannot peel or separate.

Is it lustre you want? Our varnish is second to no other method, at a fraction of the cost. Consequently, 95% of sheen coating is still done with varnish. It

is not greasy like press varnish. All great paintings, both ancient and modern are preserved and protected by varnish.

You may not get a 24 color job very often. The problem of putting a varnish on a color chart without changing the delicate hues of any of the colors was given to us. Only varnish could do the job, plus our know-how.

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Strip and Solid
Spirit Varnishing
Deep Die Cutting
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Stickers
Box Edging
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ary 8 and 18 attended. Another closed meeting is planned by the club for the first Thursday in March, and the next open meeting is to be held the first Thursday in April. Tentatively scheduled for that time is a discussion of offset presses by Stuart E. Arnett and Harold Gegenheimer, sales manager and engineer, respectively of the Printing Machinery Div., Electric Boat Co., makers of the EBCo offset press.

Milton C. Voertman, Concordia Publishing House, was recently added to the club's membership.

535 At Phila. Ladies Night

Five hundred and thirty-five persons attended the annual Ladies Night dinner-dance of the Litho Club of Philadelphia, January 31, at the Broadwood Hotel. A program of music dancing and entertainment followed a dinner for the club members and their guests.

At the club's January meeting, Judge Van Roden, Philadelphia magistrate, veteran of two world wars and a student of European affairs, addressed the club on the current situation in Europe.

Five new members were admitted in January. They are: D. J. Pasco, Shaws, Inc.; Edward A. Huen, photo and plate department, Philadelphia Savings Fund Society; A. Victor Hardwick, printing department foreman, same company, all active members; and the following associate members Phil Shakespeare, Kohl & Madden Printing Ink Co.; and Herman Waldman, Slight Metallic Ink Co.

The club's next meeting is to be the fourth Monday in February.

Milwaukee Hears Stevens

William J. Stevens new executive secretary of the National Assn. of Litho Clubs was the speaker at the January 27 meeting of the Milwaukee Litho Club. He reported on the Chicago convention held in January by the NALC. A feature of the affair was an open forum discussion. Thirty-seven attended the meeting, which was held at Millers Inn. The club's February meeting is planned for Tuesday, February 24.

Chicago Re-elects Spevacek



James J. Spevacek, (above) superintendent of Western Electric Co's printing plant, was re-elected president of the Chicago Lithographers Club at the annual meeting January 30. William Julin of Gunthorp-Warren Printing Co., was re-elected vice president and Elmer Duane, Meyercord Co., was continued as treasurer, while Lester Von Plachecki of Columbian Lithographing Co., was chosen secretary to succeed Elmer Schmalholz of Chicago Planograph Co. Plans for a membership drive were discussed with other features of the club's 1948 program, which will get into full swing as soon as Mr. Spevacek has selected his committee chairmen. About 30 persons were present at the meeting in the Bismarck Hotel.

Thirty-Eight at Cincinnati

Thirty-eight members and guests attended the January 13 meeting of the Cincinnati Litho Club at Hotel Gibson, and heard a discussion of lithographing on Champion "Kromekote" stock. The speaker was Dan Gallagher of Crescent Ink & Color Co., and he was assisted by George Stevens of the same firm. Sample sheets were shown as produced with special inks.

One new member, William Winkler of Winkler Offset Color Service, joined the club. Guests at the meeting included Edward Bohl, Brown & Bigelow; Royal Honenhaner, G. Cramer Dry Plate Co; Carl Huether, American Printing Ink; Dick Hostiuch, Kohl & Madden Printing Ink Corp.; and Houston Harris, Fuchs & Lang Div.

The club's February meeting was scheduled to be held at the Gibson Hotel with a general discussion of photographic problems as the program. No special speaker was engaged for February.

LITHO CLUB GUIDE

BALTIMORE

Tom Bowden,
1231 North View Rd.
Baltimore 18, Md.
Meets 3rd Monday, Park Plaza.

BOSTON

Joseph H. Ulrich, Secy.
Spaulding-Moss Co.
42 Franklin St., Boston
Meets 2nd Wed., Hotel Gardner.

CHICAGO

Lester Von Plachecki, Secy.
Columbian Lithographing Co.
547 S. Clark St., Chicago 5, Ill.
Meets 4th Thursday, Bismarck Hotel.

CINCINNATI

Louis Weiss, Secy.-Treas.
Progress Lithographing Co.
Main Street
Reading, Cincinnati, Ohio
Meets 2nd Tuesday,

CLEVELAND

H. H. Johnson, Secy.
Reserve Lithograph & Printing Co.
2342 E. Ninth St., Cleveland
Meetings announced locally.

CONNECTICUT VALLEY

Roger Bartlett,
Meriden Gravure Co.
Meriden, Conn.
Meets 1st Friday, March, May, Sept., Nov., and
sometimes other months, City Club, Hartford.

DAYTON

John Heim
Otterbein Press
230 W. Fifth St.
Meets 1st Monday, Suttmiller's Restaurant.

DETROIT

Harry Friedenberg, Secy.
Safran Printing Co.
6543 Sylvester, Detroit.
Meets 2nd Thurs. at Carl's Chop House.

MILWAUKEE

Howard C. Buchta, Secy.
E. F. Schmidt Co.
341 N. Milwaukee St., Milwaukee.
Meets 4th Tuesday at the Boulevard Cafe.

NEW YORK

Gerald L. Urban, Secy.
Brett Lithographing Co.
Skillman Ave. & Pierson Pl.
Long Island City 1, N. Y.
Meets 4th Wednesday, Building Trades Club
2 Park Ave.

PHILADELPHIA

Joseph Winterburg, Secy.
622 Race Street,
Philadelphia 6.
Meets 4th Monday, Poor Richard Club, 1319
Locust St.

ST. LOUIS

Harold Rohne
Letterhead & Check Corp.
2940 Benton St.
Open meetings in Feb., April, June and Aug

SAN FRANCISCO

Wm. Fennone, Temp. Secy.
Lehmann Prtg. & Litho. Co.
2667 Greenwich St.
San Francisco, Calif.

TWIN CITY

Elwood Osberg, Sec'y.
Mono Trade Co.
213 S. 6th St., Minneapolis
Meets last Thursday of month.

WASHINGTON

G. B. I. Miller, Secy.
Hotel 2400
2400 16th St., N. W.
Meets 4th Tuesday, Hotel 2400 (N.W. 16th
St.)

NAT'L ASS'N. OF LITHO CLUBS

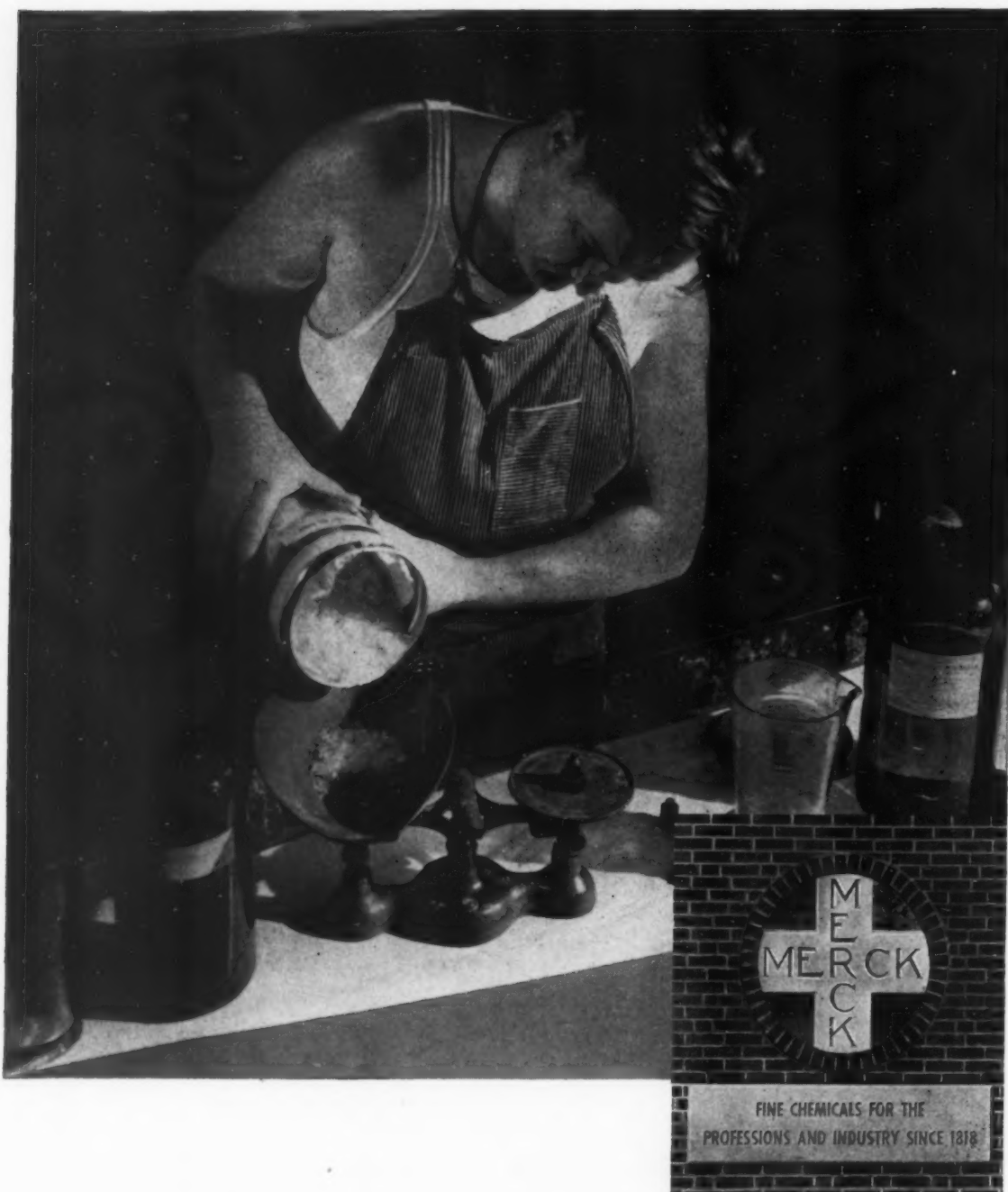
Wm. J. Stevens, Exec. Secy.
1776 Broadway
New York 19, N. Y.

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Your chemicals must be right. They play an important part in trouble-free runs, quality jobs, and profits.

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Exacting laboratory control ensures their purity, uniformity, and reliability. You can depend on them for the same good results, from the same procedures, every time. Write for catalog.



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New York, N. Y., Philadelphia, Pa., St. Louis, Mo., Elkton, Va., Chicago, Ill., Los Angeles, Calif.

In Canada: MERCK & CO., Ltd., Montreal • Toronto • Valleyfield

Twin City Hears Dougherty

Jack Dougherty, Roberts & Porter, Inc., addressed the January 22 meeting of the Twin City Litho Club, meeting at Esslinger's Cafe, St. Paul, Minn. Mr. Dougherty, formerly in charge of the lithographing plant of General Motors in Detroit, spoke on the work done at this plant and presented a colored movie "General Motors Photographic."

Officers elected in November were installed at the January meeting. They are Albert Leavitt, president; Harold Johnson, vice president; Elwood Osberg, secretary-treasurer; and Joe Jurisch and Ed Martin, directors.

The following new club members were announced by Mr. Osberg: Irving Snowberg, Lithocraft Co.; Robert Taplan, Weston Lithoplate Co.; Frank Antoncech, Brown & Bigelow; John Enberg, Litho Art Service; Robert Batten, Dahlen Printing Co.; Herb Werner, Smyth Printing; Harry Detlef, American type Founders; Frank Bouraux, Litho Press; and Mr. Dougherty, the speaker.

At the club's next meeting, February 26, at the same cafe, reports are to be given on the convention held by the National Association of Litho Clubs in Chicago last month. Several members of the Twin City Club attended that convention.

Plan Owner-Supt. Night

An "Owner-Superintendent Night" is planned by the Detroit Litho Club for its next meeting, Thursday March 11. The speaker will be Michael H. Bruno, research supervisor of the Lithographic Technical Foundation.

Jack Beierwaltes of the Watervliet Paper Co., spoke on "The Manufacture of Offset Book Paper," at the January 8 meeting of the Detroit Litho Club, H. B. Friedenberg, club secretary, reported. The speaker discussed the functions of the strength fibres and filler fibres in paper, and then showed Kodachrome slides of the manufacturing process at the Watervliet mill. Mr. Beierwaltes discussed some paper troubles, including picking and splitting, telling the

causes of each. In conclusion, he stated that there is a trend toward the use of coated offset paper, and that manufacturers would soon be able to offer better, more trouble-free coateds for lithography.

Three new members were admitted to the club. They are Daniel H. Gifford, Lloyd G. Daniels, and Andrew Berger.

The meeting was held at Carl's Chop House.

Capital Hears Rowe on Rollers

Norman Rowe, head of the New York office of Ideal Roller & Mfg. Co., was the speaker at the January 27 meeting of the Washington Litho Club, held at Hotel 2400. His subject covered the operation and care of rollers on an offset press. Sixty-seven persons attended the meeting.

Club president, John Laverine, and

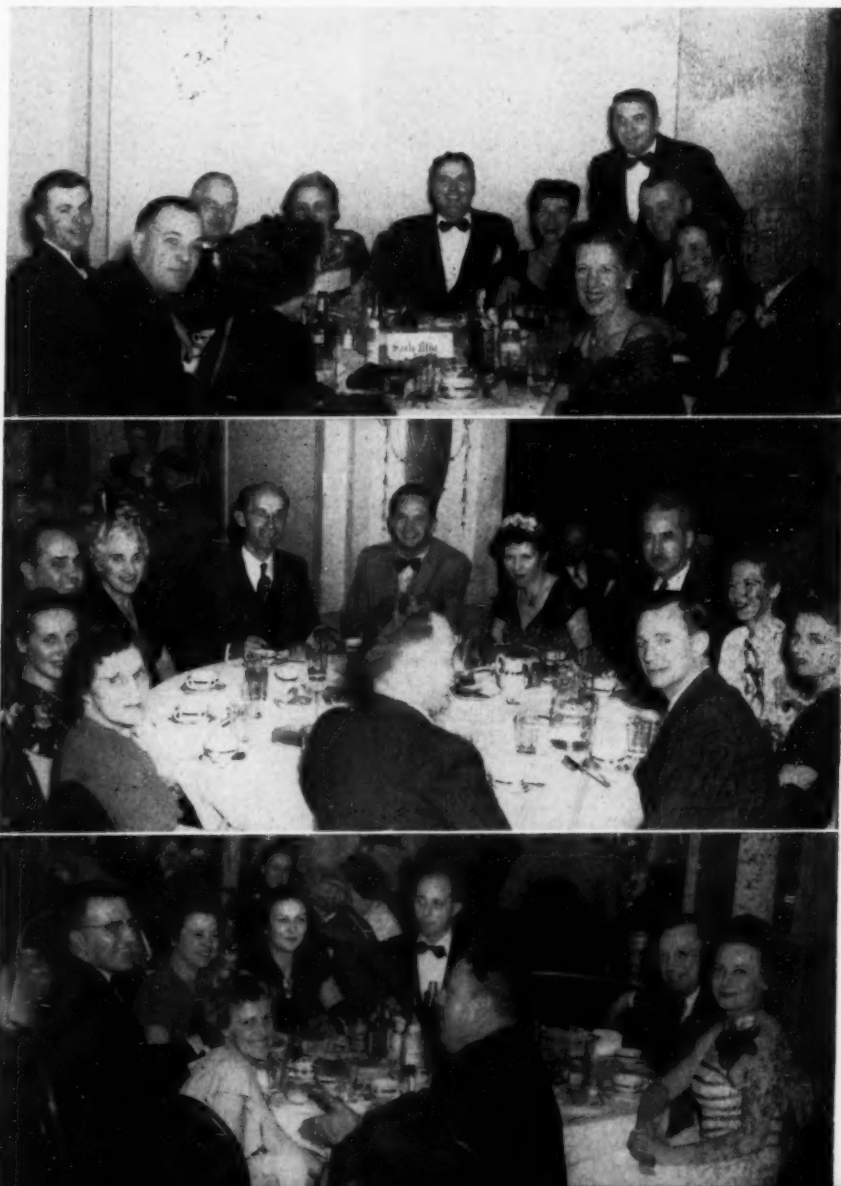
secretary, Gil Miller, and Albert Tucker, new president of the National Association of Litho Clubs, represented the club at the January convention in Chicago of the NALC. Announcement was made at the Washington meeting of the plans for the 1949 NALC convention which will be held in the Capital. The Mayflower Hotel has been selected as the location. Plans for the event have already been started by the Washington club.

Five men were admitted to club membership. They are: Louis Heim, Di-Noc Co.; David Fell, U. S. Navy; W. B. Hanaghan, Davidson Mfg. Co.; Lewis Thomas, Sleight Metallic Ink Co., and Edwin Perry, IPI.

The club's February meeting is to consist of a tour of the plant of Capitol Printing Ink Co., in Washington.

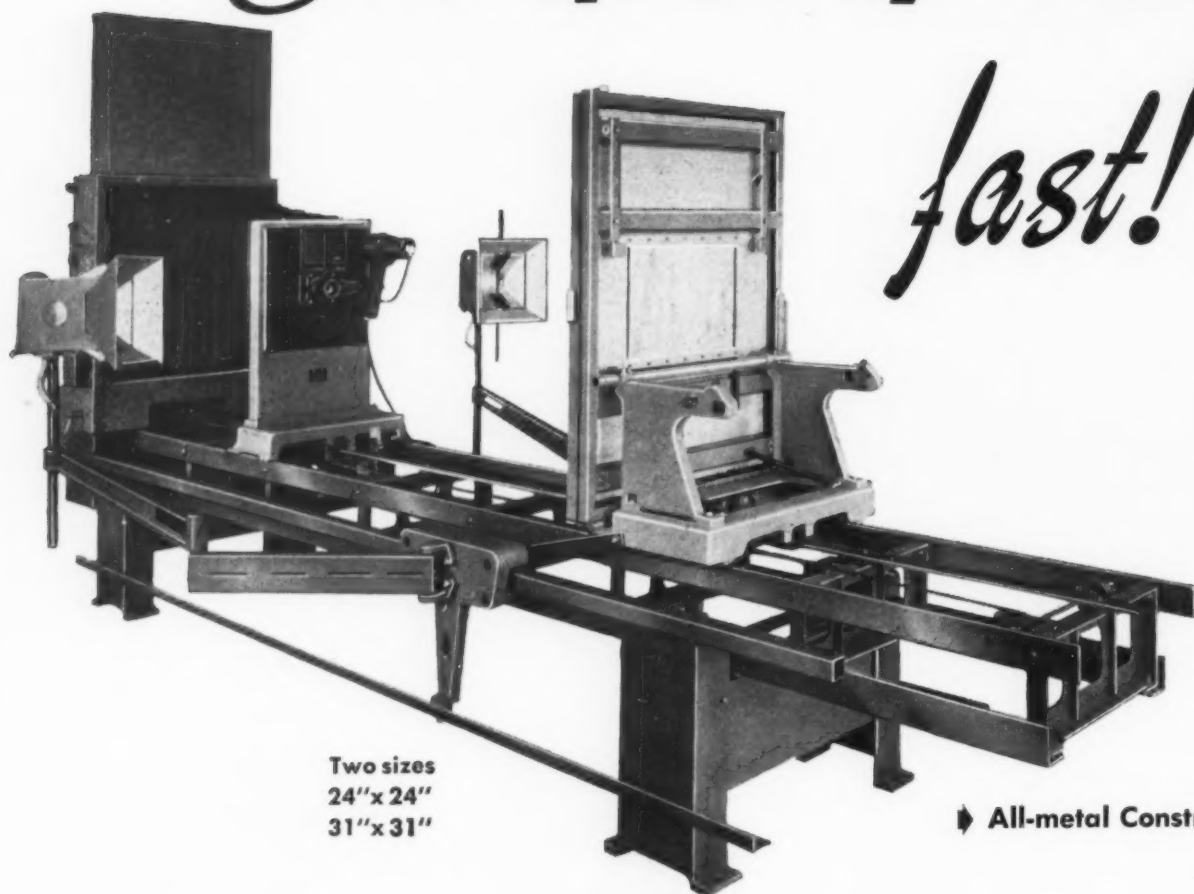
Below are scenes at the Washington Litho Club's December Ladies Night which was attended by 425 members

and guests. The dinner was followed by music, dancing and a program of entertainment. It was held at the Mayflower Hotel.



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Centralized control from darkroom, of lensboard, copyboard, screen holder, and ratio focusing tapes. Manual focusing on graduated ground glass also possible at operator's convenience.

No time lost running in and out of darkroom.

Perfect alignment of copy, lensboard, and film by means of center mono-rail guide.

No time lost squaring up copy.

Copy-setting at convenient level, on counterbalanced tilting copyboard, which is quickly adaptable to either direct or transparency copy.

No time and labor spent handling separate heavy boards.

Complete freedom from vibration, by suspending the reinforced carriage on 8 steel springs at each of the 4 bed-suspension points (total of 32 springs).

No time lost by waits and re-takes.

ATF also manufactures complete equipment for the lithographer, from sheet-fed offset presses to large web-fed, multi-color presses, and offset platemaking equipment in matching sizes.

Ask your ATF Salesman for new illustrated folder describing these and other features that make the ATF Standard *Precision* Camera an easily handled money maker in any darkroom.

American Type Founders

Offset Division 200 Elmora Avenue, Elizabeth B, N. J.



BRANCHES IN PRINCIPAL CITIES

Kjoller Heads Conn. Club

Harold Kjoller, Rich Lithographing Co., Chicopee Falls, Mass., was elected president of the Connecticut Valley Litho Club, February 6, succeeding Frank Poll, Meriden (Conn.) Gravure Co., who had served two terms. Mr. Kjoller has served the club as secretary and as vice president.

Other officers elected are Clifford DuBray, Brooks Bank Note Co., Springfield, Mass., first vice-president; C. J. Vandermark, Vandermark Blake Litho Co., Hartford, second vice-president; Roger Bartlett, Meriden Gravure Co., secretary; and Walter Dulak, Rich Lithographing Co., Chicopee Falls, Mass., treasurer. Elected to the board of governors were Robert Stacey, Colonial Studios, Holyoke, Mass.; Stanley Kaspar, Kellogg & Bulkeley Co., Hartford; Neil McKirdy, McKirdy & Davidson Co., Hartford; and William Strong, A. D. Steinback & Co., New Haven. Frank Poll was elected to take charge of publicity.

The speaker at the February meeting was Howard N. King, who spoke on "Selling With Modern Typography." "Let us create something new — be different," was Mr. King's advice. He illustrated his talk with 85 slides illustrating proper and improper uses of type.

The meeting was held at the City Club, Hartford, and about 100 persons attended. The club's next meeting is to be the first Friday in April.

17 New Yorkers at NALC

At least 17 members or regular attendants of the New York Litho Club attended the Chicago convention during January of the National Association of Litho Clubs, Jack Maguire, vice president of the New York club said. They were Lawrence Littman, National Process Co., club president; Alfred F. Rossotti, Rossotti Litho Co., past president of the NALC; William J. Stevens, new NALC executive secretary; Stuart Arnett, Printing Machinery Div., Electric Boat Co.; William Carey, Sweeney Litho Co.; Mr. Maguire who is with Offset Engravers Associates; Walton W. Sullivan, Tooker Litho Co.; C. W. Dickinson, R. Hoe

& Co.; Arthur Tarling, Sleight Metallic Ink Co.; Robert J. Butler, and Ted Makarius, Fuchs & Lang Div.; Wade Griswold, and Charles Latham, Lithographic Technical Foundation; Harry Grandt, Roberts & Porter, Inc.; Ted Broadston, Vulcan Proofing Co.; Robert P. Long *Modern Lithography*; and I. Fenster, I. Fenster & Sons.

Balto. Plans Oyster Roast

The annual oyster roast of the

Litho Club of Baltimore is planned for Saturday, March 13, Norman A. Heath, club president, announced. It will be held in the city this year, at Sellmayers Hall, Conklin and Fleet Streets. It is to start about 1 p.m. and run until about 6 p.m. Ed Steinwedel, is chairman, assisted by Tom Bowden. This affair will replace the regular March meeting.

The club's regular February meeting was scheduled for February 16 at the Park Plaza Hotel.

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If our Ink Conditioner does not satisfy you completely, you may return the unused portion at our expense.

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EQUIPMENT & BULLETINS

New Type Machines Described

Two new typewriters or typesetting machines, not yet on the market were described in the January 13 issue of *The Wall Street Journal* in an article on devices and methods of producing newspapers by processes other than the current methods. One device, the Justowriter, said to be in the experimental stage, is made by Commercial Controls Corp., Rochester, N. Y. It comprises two machines. One performs the operation of a typewriter, but the copy comes out in code on a tape. The tape is then fed into a second machine which produces justified copy. One operator can handle the two machines, it was said.

Another device is the Lithotype,

being developed by Fairchild Camera & Instrument Corp., Jamaica, N. Y. manufacturers of the new automatic photo-engraving machine. The material the Lithotype produces will look exactly like copy set by a type-casting machine, it was said. The article was prompted by the production job being done by Chicago newspapers with typewriter-like machines during an extended strike by the typographers union.

Markets Finishes Under A & W

Interchemical Corp., announced in January that all metal decorating products manufactured, sold and serviced by its Finishes Division, are

now being marketed under the long-established A & W trade mark. Jules Bauer, divisional sales manager of metal decorating sales and services for the Finishes Division, stated that this policy resulted from a growing recognition of the special requirements of the metal decorating industry, and the consequent need for specialization in the division. The division's scope of activities has been broadened by the progressive integration of Ault & Wiborg, North Bergen, Murphy, Scriver & Quinn and Roxalin into the Finishes Division of Interchemical, he said.

The same members of Interchemical's metal decorating staff will continue to serve metal decorators, along with others whom the union of the various units has contributed.

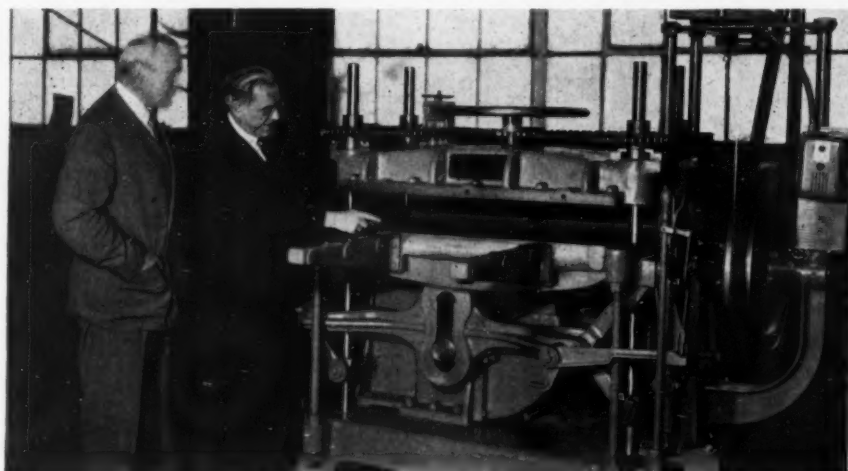
Issue Color Monographs

"Three Monographs on Color" International Printing Ink Div. of Interchemical Corp., 350 Fifth Ave., New York 1. \$12.50 for set of three volumes.

Reviewed by Herbert P. Paschel

TO those engaged in the reproduction of color it might be of historical interest to learn that the first recorded statements on primary colors and color mixture were made in 1611 by Antonius de Dominis. His observations led him to believe that colors result from the absorption of white light. Black, he maintained, is the absence of light, and red, green and violet are the primary colors, of which all other colors are composed. Remarkable observations these, for this is the still valid color system of complimentary color synthesis. Despite the progress of the following centuries, those engaged in the use of color today have many misconceptions regarding color—misconceptions no different than those prevailing during the life of de Dominis.

Color, however, is different things



Make Seybold Presses in Buffalo

Robert E. Dillon, President of the Lake Erie Engineering Corp., Buffalo, looks on as Harry Porter, vice-president in charge of sales of the Harris-Seybold Co. points out features of the first Seybold Die Press manufactured in the Lake Erie plant. This press has a bed measuring 44" x 33", and is one of the new models, incorporating many design improvements, which are now in full production at the Lake Erie plant. Lake Erie Engineering has been given exclusive manufacturing rights to the complete line of Seybold Die Presses on a long term basis, it was announced. The Buffalo corporation is the manufacturer of Directomat Molding Presses and Acraplate Presses, and pioneered in the development of rubber and plastic

platemaking equipment. Harris-Seybold will continue to handle sales and distribution of Seybold Die Presses, the announcement stated.

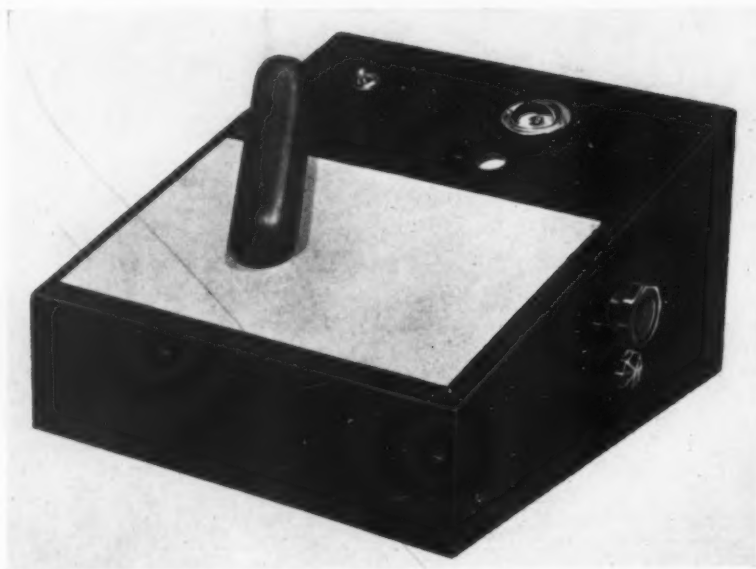
These heavy duty, four rod die presses, retaining all features of earlier models, have been redesigned for greater production, longer life, and reduced maintenance cost, the Harris Co. said. The base, head, table, and crank-brackets of the machine have been reinforced. A heavier flywheel and an improved lubrication system, coupled with a fully enclosed worm and wheel assembly have been installed for high speed, economic operation.

Seybold die presses are used extensively for die cutting of paper, paper board, rubber, cloth, leather, and composition materials.

National Photocolor's

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to different people. To the artist it is a medium for creating effects, to the chemist it is a formula, to the psychologist a sensation, to the physicist the behavior of light and to the advertiser a sales tool. To those engaged in reproducing color by graphic means, it is a matching job and more.

The many aspects of color are inter-related and for a fuller understanding require a common language applicable to all. To this end International Printing Ink directed its activities which culminated in the publication of the "Three Monographs On Color," recently re-issued. The research laboratories of IPI reviewed the theories and practice of leading colorists. Supplemented with original research these findings were reduced to usable essentials. Between the covers of these books is a fundamental knowledge of color. Explanations are based on demonstrable scientific laws coupled with wide and sound practical experience. Here are found scientific and practical answers to many of the problems encountered.

The first of the series, "Color Chemistry" deals primarily with color media—the dyes, lakes and pigments which are the color components of the inks, etc. with which we endeavor to record color on paper. From it the reader will gain an appreciation of the problems confronting the manufacturer—the compromises required when blending the color components, vehicle etc., to create an ink, paint or lacquer.

The second monograph, "Color As Light," deals with the nature of color, its measurement, spectrophotometric curves, how they are obtained, analyzed and utilized. Additive and subtractive color mixtures are explained. In brief, this monograph is a concise but detailed course in color physics.

The third of the series, "Color In Use," is a practical approach to practical everyday problems. This is not merely a book to read but a tool to use. It includes an ingenious device for selecting effective color schemes, a section showing 40 examples of color relationships, rules for color

balance, triads, and an explanation of the Munsell system of color notation. The psychological aspect of color is treated aptly in this monograph.

Everyone who is seriously engaged in the use of color—designer, artist, photographer, dot-etcher or pressman, should own these books. The books are distinguished in design, typography and presswork. Profusely illustrated in color—many of the forms required 12 or more impressions. They are bound in board covers and packed in water-proof paper covered box.

•

Reduce Arc Lamp Prices

Reductions of prices ranging up to 60 percent have been made in concentrated-arc lamps and power supplies, The Western Union Telegraph Co. announced late in January. The lamps, which have been successfully used as light sources in lithography, are produced by the Development and Research Department, Electronics Div., of the company, at Water Mill, L. I. N. Y.



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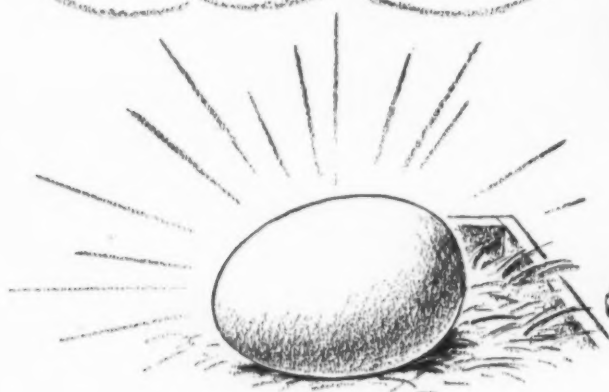
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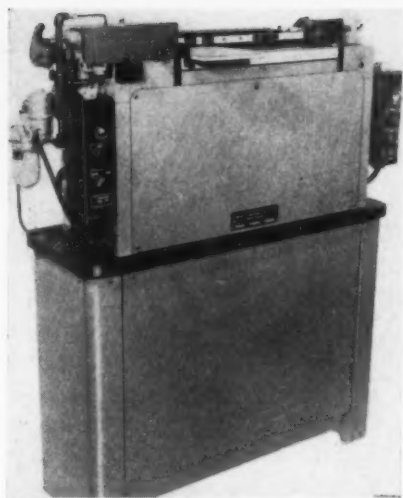
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New Spiral Binder

The Equipment Division of the Spiral Binding Co., Inc., 406 W. 31 St., New York, has just marketed the "SB6" spiral automatic bookbinding machine. According to the maker, it has a speed flow of 800 to 100 books per hour with the use of one operator. The machine coils the wire, inserts, trims and turns in ends in one binding cycle. Either push-button or pedal operation is available. The machine rejects imperfect books before binding. Average set-up time is said to be 20 minutes, and the machine handles book lengths from three to 12½ inches.

Sayre Book is Reprinted

A new printing of the revised edition of "Photography and Platemaking for Photo-Lithography," by I. H. Sayre, has been announced by the Lithographic Textbook Publishing Co., Chicago. This third edition in green covers, includes the Color Value Chart for Dot Etching as did the second edition.

Sections of the 6 x 9" 440 page book, include the chemistry of lithography, processes of platemaking, graining, continuous tone plates, deep etch platemaking, reverse plate process, the photocomposing machine and its operation, the layout table and its operation, layout and imposition, stripping to separate colors for printing with various processes, blue prints on metal plates, care and maintenance of arc lamps, illumination, and exposure chart.

Under photography, sections include the chemistry of photography, types of negatives and types of solutions and baths, the chemistry of reduction for dry plates and films, wet plate negatives, the darkroom, photo-

graphic equipment covering the camera and the lens and optical principles, focusing a dark room or gallery camera, line negatives, halftones, screens, contact and camera positives, tints, rescreening, reversals, contact screen processes, a comprehensive section on color and color photography, dye coupling developments, use of the densitometer, color separation methods, dot etching, etc.

The author is technical editor of *Modern Lithography*. The book is priced at \$6.75, postpaid, and may be ordered from *Modern Lithography*.

Describe Rubber Printing

"A Primer On Rubber For The Printer," a 14 page illustrated catalog, has been issued by the mechanical goods division of Goodyear Tire & Rubber Co., Akron Ohio. The booklet points out advantages of rubber printing materials and describes the company's products in this field: rubber plates, engraving, unvulcanized and stamp gums, special fabrics and rubber cements.

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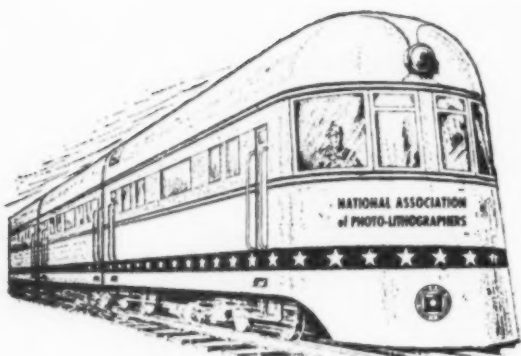
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Issue Ink Color Selector

The Howard Flint Ink Co., Detroit, is now distributing a new Color Selector showing 110 colors and blacks, arranged so that all are instantly visible for inspection or comparison. Every color is shown in solids and graduated screens. Four-color process inks are printed from a Kodachrome of a bowl of tulips in many shades. The same plates are used to display varying effects obtained with four different sets of process inks. One of the series is reproduced with the newly developed Flintglo inks, which the company says produce a "third dimensional effect."

The cover is done in four-color process and is laminated with vinyl plastic. It is bound in looseleaf style.

New Folding Machine Paste

Paisley Products, Inc., has announced a new technical service bulletin describing improved folding machine pastes for paste binding of small pamphlets, magazines and similar publications. It is claimed the use of these pastes eliminates saddle stitch-

ing and separate trimming operations, as pamphlets of 8, 12 or 16 pages can be folded, pasted and trimmed in one operation and packed for shipment direct from the discharge end of the machine.

Copies of Technical Service Bulletin #20, describing new folding machine pastes are available from Paisley Products, Inc., 1770 Canalport Avenue, Chicago 16, or 630 West 51st Street, New York 19.

Marvellum Offers Displays

A new counter display, designed to hold sample books of the company's three grades of cover papers, Marco, Marvelhide and Marvelleather, was issued to its exclusive distributors during January by The Marvellum Co., Holyoke, Mass. The display will help customers to select the style and color of cover papers, according to Richard S. Fay of the paper firm. The display is topped by small cut-out figures of Mar, Vel, and Lum, three characters used in the firm's advertising.

"Saran" Now Generic Term

Donald Gibb, head of plastics sales divisions of The Dow Chemical Company, announced January 13 that his company has formally released its trademark rights to the name "saran" permitting it to become the descriptive name of the product. Gibb said the action was taken "in the interest of simplifying identification on various plastic materials whose chemical names have for years been confusing to press, trade and consumer alike."

The term saran applies to a series of thermoplastic resins chemically known as vinylidene chloride copolymers originally developed by Dow in the latter thirties and known especially for their resistance to a wide range of chemicals. Monofilaments of the plastic are currently becoming prominent in the textile field. Moisture repellent packaging films and corrosion resistant piping are other important uses of the plastic.

Boston Firm Adds Camera

A Robertson camera was recently installed by Planograph Printing Co., Boston.

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Bartels Offers Metal Inks

A new complete line of alkyd type metal decorating inks is now being offered to the trade by Gordon Bartels Co., Rockford, Ill., Mr. Bartels announced during January. Sold under the name Tinflex Metal Litho Inks, they are designed to give good adhesion on electrolytic tinplate and are offered in a complete range of colors, he said. The inks are also designed for being varnished while wet without bleeding.

The company specializes in products for metal decorators, including varnishes, roller coatings, plate making chemicals and inks.

Justowriter Merges

A merger of Justowriter Corp. with Commercial Controls Corp., both of Rochester, N.Y., was announced in January by Charles R. Ogsbury of the latter firm. The Justowriter firm, makers of a justifying typewriter, will operate as a division of Commercial Controls.



A new line operated direct reading industrial pH meter (above) has been announced by The Macbeth Corp., 227 W. 17 St., New York. It has two stages of voltage regulation, 80-135 volts, and circuit free from grounding.

GUMMED PAPER

(Continued from Page 32)

from extreme heat or cold, and away from steam pipes and open windows.

Where possible, one manufacturer recommends a relative humidity of about 55 and a room temperature of 65 to 70 degrees for storage. Good results have also been obtained at 40 to 45 percent R. H. and temperatures of 55 to 60. Uniformity of conditions is more important than some specific value of R. H. or temperature.

The lithographer who once builds up confidence in gummed paper generally will be able to quote more attractive prices than others who have no such confidence. Success in running gummed paper on the offset press and handling it in the shop derives mainly from an understanding of the characteristics of the stock, a common sense analysis of the problems, and application of some of the controls and principles worked out by the Lithographic Technical Foundation and others. Perhaps the foregoing remarks will serve as a beginning of an interchange of knowledge which will make a larger group more familiar with gummed stock, and eliminate any feeling of uncertainty.

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Bruno Addresses Detroit Local

Michael H. Bruno, research supervisor of the Lithographic Technical Foundation, was scheduled to address the Detroit Local of the Amalgamated Lithographers of America February 20. His talk was to deal with lithographic research. Leonard Frenkel is president of the union.

LAYOUT

(Continued from Page 40)

important elements. One should avoid the use of heavy pressure on the pencil, rather attaining depth of tone values by repetitive uniform strokes. Where water colors are to be applied over pencil lettering, use the pencil lightly as the graphite tends to darken the color and give a muddy effect. This applies also to drawing or lettering that is to be finished in ink or colored crayon.

Rubber cement is practically indispensable to the layout man. It is used for pasting photostats, pictures, proofs and practically any porous material. Good quality cement is stainless and excess applications may be rubbed off with the finger when dry. For a temporary adhesion, one coating to either object suffices. The paste-up may later be lifted for change of position. For permanent adherence, apply cement to both objects and join when each has dried. Care must be exercised, however, to place them in exact position before bringing them together, as the two dry coatings have permanent affinity for one another and cannot be shifted.

Dividers are invaluable for checking likeness of margins, spacing and other measurements on layouts, proofs and press sheets.

The plastic eraser is best for eradicating fingermarks and messiness caused by excessive pencilling and smudging. If minor mistakes occur in ink or color applications, light, dexterous touches of the razor blade can correct them, but care must be exercised lest the paper surface be ruined.

One should never use a razor blade against a triangle, T-square or other

valuable instrument. Instead, use the metal edge of an inexpensive ruler for guidance when cutting or trimming paper, pictures or photostats. Shears should be used for cutting irregular shapes.

Use of a reducing glass aids in visualizing reduction possibilities and limitations in photographs, art work, lettering, and type proofs. The enlarging glass is invaluable in checking type, halftone screens and color proofs, press sheets, and the numerous details of reproduction.

The transparent screen finder, which when placed over printed halftone proofs, portrays their correct screens, is useful in checking the printability of cuts on a contemplated stock.

The slide rule is an invaluable instrument for quickly establishing dimensional ratios, such as in enlarging and reducing areas, photographs and other elements.

The layout student will find experimental layout exceedingly helpful. Printed pictures cut from magazines can be used as a basis for constructing layout studies in areas of various shapes and sizes. Headlines and type masses may be rearranged and sketched in by hand. Thus, by reconstruction and comparison with original compositions a sense of relative values is gradually acquired.

There are many ingenious methods and procedures for attaining forceful, attention-compelling layouts, and as the student progresses he should study constantly the styles and techniques of the leading layout craftsmen. He should always remember that the successful layout man is the one who thoroughly evaluates all available materials and processes and utilizes them to their utmost.

Specialized art courses are available to those who strive for proficiency in illustration and other phases of art. To do reasonably professional-looking layouts, however, it generally suffices for the layout man to have a comprehensive working knowledge of art techniques and the ability to portray them adequately for presentation purposes. ★ ★

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From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents in coin or U.S. stamps. Address the Lithographic Technical Foundation, Research Dept., Glessner House, 1800 Prairie Ave., Chicago 16, Ill.

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Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at forty cents per page, plus six cents postage for each four pages or PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D.C., for prices quoted. Check or money order should be made payable to "Treasurer of the United States."

Photography, Tone and Color Correction

***Separation Positives on Kodak Resist Paper.** *Bulletin of the Graphic Arts*, Eastman Kodak Co., No. 10, 1947, p. 9 (1 page). The use of a special water-resistant, dimensionally stable photographic paper for preparing continuous-tone color separation positives for the retoucher is suggested. The positives are prepared by contact printing or enlarging the continuous-tone separation negatives. The corrected positives furnish reflection copy and, as such, can be mounted on the ordinary copyboard. The method is said to offer flexibility and widens the scope of the layout artist.

***New Masking Method and Fine Line Developer Announced by Kodak.** *American Photo-Engraver* 39, No. 11, November, 1947, pp. 1125-6 (2 pages). The Kodak Magenta Masking Method for color correction when making color separations involves the use of a magenta dye image mask in the camera, not in contact with the separation negative material, during the entire exposure. Preparation of the magenta mask is described and advantages of this process are cited. Kodalith Fine Line Developer enables the reproduction of extremely fine line copy with greater accuracy and completeness than was formerly possible. Its use differs from the conventional method in that agitation is used for only approximately 10 to 15 seconds.

***The Dilks Three-in-one Automatic Copyboard and Transparency Chart.** *Photo-Engravers Bulletin* 37, No. 5, December, 1947, pp. 40-1 (2 pages).

This chart serves as a focusing guide, gray scale, and automatically indicates the color each separation negative represents (colored letters on the chart drop out in the negative to indicate the filter).

***The Masking Method of Color Reproduction, Part III.** *Bulletin of the Graphic Arts*, Eastman Kodak Company, No. 10, 1947, pp. 3-4, 5 (3 pages). A new masking method is introduced which makes use of a magenta-dyed negative mask to achieve a high degree of color correction. While primarily for use with reflection copy, the method can be adapted for use with transparencies. Among the advantages claimed are: it is simpler and quicker; gives a better black printer; it avoids excessively dense masked negatives; and it permits continuous-tone positives to be made by contact printing. No special equipment is needed. If two magenta masks are used, one for the "red" printer, the other for the "yellow" printer, the color correction should be excellent provided the modelling is to be carried in the three color plates and the black plate is merely for increasing the maximum density. If a single, red-filter mask is used, the red printer will be corrected properly, and the yellow will be taken out of the blues. The single mask will not, however, take the excess yellow out of the magentas and purples; nor will it strengthen the yellow in the reproduction of the greens. The magenta mask is prepared with the Kodak Magenta Developer.

Balanced Separation Negatives for Color Printing. II From Kodachrome Originals. C. P. Costin. *Australasian Photo Review* 54 137-41, March, 1947. (For Part I, see *Ibid.*, 53: 582, December, 1946; *Monthly Abstract Bulletin* 33: 163, May 1947.) Means are discussed for measuring densities to assist in obtaining balanced separation negatives from Kodachrome originals. A laboratory densitometer, such as the Eastman, or Kodak Densiguide is suggested. A method is described by which an exposure meter and a light source are used to measure the transmissions of the steps on the wedge from which the densities are calculated. This method gives specular densities which must not be compared with diffuse densities derived from a densitometer. A simple formula for ascertaining the effective gamma of the negative consists in dividing the desired density range by the predetermined range of the Kodachrome original. Projection methods for copying the Kodachrome original are discussed and a holder containing the Kodachrome original and a step wedge, that fits the negative holder of the enlarger, is described. To prevent light leaks from the enlarger, a black satin bag is used over the entire apparatus and fastened with a drawing string just behind the lens. Sharply cutting filters F, N, and L are required in place of the usual A, B, and C for the separations. Panatomic-X Plates are suggested for the negatives. Trial exposures, developed for different times in DK-50 solution, diluted 1:1, followed by densitometer readings, are suggested for determining time-gamma curves. Filter factors should be adjusted to compensate for individual light sources. An example of exposure and development times is given as a guide, but is said not to be applicable for all enlargers. A stronger developer (2:1 dilution) was used for the blue-filter negative to avoid excessive development time. A temperature of 65° F. instead of 70° F. was used for all three negatives to obtain a low gamma but to allow sufficient duration of development for accurate timing. *Monthly Abstract Bulletin* 33, No. 10, October, 1947, pp. 403-4 (Eastman Kodak Company.)

***Improving Tone Values of High-light Halftone Negatives.** Bruce E. Tory. *Modern Lithography* 15, No. 12, December, 1947, pp. 39, 105 (2 pages). A method for improving tone values of highlighted halftone negatives which incorporates the use of a vignetted stop, and a means for moving the screen in its plane a distance equal to the screen mesh diagonal and in a direction of 45° to the screen ruling. It is claimed that by this method a negative is produced in which the highlights are dropped out, while the light and middle tones are correct in dot size.

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***Masking for Color Correction.** Frank Preucil. *National Lithographer* 54, No. 12, December 1947, pp. 34-5 (2 pages). In this fifth article in a series on masking, the author discusses photographic methods of improving blue and black plates.

Planographic Printing Processes

Printing Surfaces. Kodak, Ltd., E. E. Loening, and C. H. Mitson. *British Patent No. 565,752* (March 22, 1943). A method for the preparation of a printing plate directly from photographic film by means of a partial hydrolysis of the film in the non-printing areas, leaving a non-hydroed ink-receptive surface for the printing areas. Several different methods for accomplishing this are described. *Abridgement of Specifications*, British Patent Office, Group XVI, Section 560,001-580,000 pp. 61-2.

***The Advent of the Bi-Metallic Plate.** British and Colonial Printer 141, No. 994, November 21, 1947, pp. 309, 322-3 (3 pages). The report of an address by Mr. Arthur Southway on the aims of bi-metallic plates, and the method of preparation of the Aller bi-metallic plate. In the Aller process, copper is deposited electrolytically on stainless steel. A resist is applied, using a positive. The plate is developed to expose the copper in the image areas. The image areas are then "developed" electrolytically. The stencil is then removed, and the copper is dissolved from the non-image areas with acids, leaving on the plate only the copper which has been protected by electrolytic development. The protective electrolytic coating is removed with a mild abrasive, and the copper areas are greased with ink and asphaltum to make the copper image areas ink-receptive on the press.

***Coates Brothers Develop Bi-Metallic Plate.** N. Skinner. *British and Colonial Printer* 141, No. 994, November 21, 1947, p. 320 (1 page). A new bi-metallic plate has been developed by Coates Brothers. The principle is similar to the IPI tri-metal plate except that a copper sheet is used as the base metal, on which a thin layer of chromium is deposited electrolytically. The plate is ungrained. The largest run has been 250,000 with no signs of wear at the end of the run. It is claimed that less dampening water is required, and only water is used in the fountain.

***Adding or Removing Images From Litho Plates After They are on Press.** Fuchs and Lang *Litho Letter*, November 1947 (4 pages). This article deals with the proper procedures for adding and removing images from litho plates after they are on the press. Correct tools and a step-by-step explanation of the most effective methods of their application for removing or adding

large or small areas of work on albumen, deep etch, zinc and aluminum plates are suggested.

***Bi-Metallic Plates. Part VI.** J. S. Mertle. *National Lithographer* 54, No. 12, December, 1947, pp. 36-7 (2 pages). Part six of a review of bi-metallic plates. In the Boeckelmann-Elfers process, a brass base metal was coated with electrolytic lead in the non-printing areas. The lead was said to be water-receptive, but suffered because of its softness. In the Hindriklaam, Boeckelmann, Elfers process, lead was deposited on a strong base metal, then copper on the lead. The copper was etched away to expose the lead on the non-printing areas. Another similar process substituted nickel for the copper. Hansen used stainless steel for the base metal, on which copper was deposited. An image was placed on the copper and the non-image areas etched through to the steel. The Hanns Eggen process was similar, but used zinc or aluminum as the base metal. Copper was plated on the image areas.

Paper and Ink

***Dielectrics and Rheology of Non-Aqueous Suspensions.** Andries Voet. *American Ink Maker* 25, No. 12, December, 1947, pp. 34, 41 (2 pages). The present investigation of suspensions of finely divided materials in liquid media is characterized by measuring dielectric changes simultaneously with rheological data. Practical applications of the dielectric method include identification of carbon black of any type in a specific vehicle at a specific concentration; estimation, in a few minutes, of the concentration of a known carbon black in a dispersion of a vehicle of known dielectric constant; and determination of the degree of incompletely dispersed blacks. This method of measuring dielectrical and rheological properties simultaneously has its application in other fields, such as with high polymeric or high-molecular liquids or solutions of high-molecular substances.

***Characteristics Desirable in Offset Papers.** Robert F. Reed. *1947 Yearbook of the American Pulp and Paper Mill Superintendents Association, Inc.*, pp. 180, 182, 184, 187 (4 pages). Requirements of papers, both for sheet-fed offset and web offset, are discussed. The solution to many feeding and register problems lies in correct handling of the paper. Conditioning of paper, use of the Paper Hygroscope to determine if paper is in equilibrium with atmosphere, trimming paper with straight edges and square corners are all important in avoiding misregister. Different types of picking of coated and uncoated papers and their causes are discussed. The wax pick test is helpful in standardizing pick resistance of any

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given stock but an improved testing method that would cover a larger area and would not involve heating the paper surface is needed. Ink drying problems, scumming and tinting, as they are concerned with paper, are also covered.

***Universal Paper Troubles.** Charles F. King. *Inland Printer* 120, No. 3, December, 1947, pp. 99-101 (3 pages). The prevention of misregister troubles is discussed. The use of the Paper Hygroscope to determine whether the paper is at the correct relative humidity to be run is useful in avoiding waviness or wrinkling of the paper due to exposing it to an atmosphere which contains either more or less moisture than the paper. Methods for correcting these troubles when they do occur are briefly reviewed. The importance of having the grain of paper paralleling the axis of the impression cylinder when registering offset plates is pointed out.

***Paper Standardization as an Aid to the Printer.** M. S. Kantrowitz and E. W. Spencer. *Paper Industry and Paper World* 29, No. 9, December, 1947, pp. 1306-8. (3 pages). Until paper is standardized, the printer is handicapped in his selection of paper for any given purpose by lack of knowledge of the basic qualities of the many papers offered by the different manufacturers for the same purpose. Standardization would effect economy and maximum efficiency in the use of paper in the printing industry. Paper standardization includes size, weight, quality and packaging. Experimental steps taken by various organizations in the direction of paper standardization are discussed.

***Pigments for Metal Decorating.** W. F. Spengeman. *National Lithographer* 54, No. 12, December, 1947, pp. 30-1, 92, 101, 104 (5 pages). Inks for metal decorating require high strength pigments that will not bleed or emulsify in the fountain solution or promote "greasing," are capable of being readily ground to adequate fineness, and, since metal decorating inks are dried by baking, pigments that have good baking qualities. Due to the variety in metal decorating work, requirements for pigments also vary over a considerable range. The following pigments, and the choice of the correct one to obtain the particular properties desired, are discussed: white, black, chrome yellows and oranges, molybdate orange, blues, greens, reds, and other colored pigments.

***Ink Difficulties and How to Cure Them.** Russell J. Hogan. *American Printer* 125, No. 6, December, 1947, pp. 136-7, 146, 149, 150 (6 pages). Forty-four ink difficulties are listed. The identity and method of detection, the

possible cause, and the possible remedy for each are discussed briefly.

Lithography — General

***Past—Present—Future.. of Metal Decorating.** Clarence W. Dickinson. *National Lithographer* 54, No. 12, December, 1947, pp. 26-7, 82, 86 (4 pages). An interesting history is given of metal decorating presses from the origin of the tinning of iron plates nearly 200 years ago to the Hoe Company's heavy duty metal decorating press which operates at speeds up to 4,500 lithographic impressions an hour and automatically handles metal sheets as large as 48" x 72".

***Litho Technicians Describe LTF Research Discoveries.** *Printing* 71, No. 12, December, 1947, pp. 87, 91 (2 pages); *Modern Lithography* 15, No. 12, December, 1947, pp. 69, 104-5 (3 pages). Work and results on the following research projects of the Lithographic Technical Foundation were described by LTF technicians at the recent LTF Committee Meeting in Detroit: plate desensitization and the development of cellulose gum, graining standardization, sensitivity of plate coatings, and tone reproduction. Continuation of these projects and of the studies of possible blanket improvement; the undertaking of new projects on bi-metallic plates, and plate storage; and the possible development of new photo-sensitive materials are on the program for 1948. Publication of new technical and research bulletins is also scheduled, as well as continued bi-monthly issuance of *Research Progress* and *News Letter*.

Inking Apparatus. W. W. Triggs, assignor to Harris-Seybold-Potter Company. *British Patent No. 564,903* (March 11, 1943). In a lithographic printing-machine in which ink is transferred to the plate cylinder from two distributing drums, supplied from a single fountain, the ink is supplied to at least one of the drums by two rollers in contact with the drum, and ink is supplied to the rollers from the fountain so that each roller receives ink independently of the other. *Abridgement of Specifications*, British Patent Office, Group XVI, Section 560,001-580,000, p. 51.

***Films Relating to the Graphic Arts.** *American Printer* 125, No. 6 December, 1947, pp. 134-5, 153 (3 pages). A list is given of films, both silent and with sound, which have been made on graphic arts subjects, and which are available for the use of clubs, schools, and other groups interested in graphic arts. The scope of each film briefly described, the producer is named, and information is given on rental conditions and other details.

***Still a Laboratory Baby.** R. R. Schaffert. *Printing Equipment En-*

gineer 75, No. 2, November, 1947, p. 17 (1 page). A method is described for transferring an image directly to a metal plate without the use of photographic film. The metal plate is then exposed in the camera. The photographic speeds are comparable. A "micronized" powder is dusted on the plate to develop the image, and the powder is burned in. The process produces a positive to positive image. The process is still in the experimental stage at Battelle Memorial Institute.

Mold and Mildew Control. S. S. Block. *Bulletin* 12, November, 1946, *Florida Engineering and Industrial Experiment Station*, University of Florida, Gainesville, Florida, 50 pp. This bulletin covers the following: methods of mold control, protection of fabrics from microbial action, removal of mildew stains from fabrics, how to prevent mildew on paint, preservation of leather from mold attack, wood preservation, mildew on books, and mold control in bakeries.

***Direction of Progress in Printing.** Fred W. Hoch. *American Printer* 125, No. 6, December, 1947, pp. 103-9, 156, 158, 162, 165, 174 (12 pages). Progress in the printing industry in 1947 is discussed under the classifications: new principles in printing, improvements in existing methods, general efforts to speed up production. Brief digests are given of each 1947 development in the following groups: composing room, presses, other press-room equipment, bindery, plate-making, photo-mechanical developments, inks, papers, motors, and miscellaneous. ★★

New Paper Coating

A new technical coating "Pliphane," for paper applications, has been announced by the Watson-Standard Co., 225 Galveston Ave., Pittsburgh, Pa. Pliphane is a high-gloss decorative and functional coating which the maker says provides adhesion to all kinds of inks, is adaptable to any conventional method of paper coating, and is resistant to chemicals, flame and alcohol.

Heads Schiefer-Eldridge

A. O. Eldridge was elected president of Schiefer-Eldridge Printing Ink Corp., Brooklyn, N. Y. at a meeting of stockholders recently. Gertrude A. Schiefer was elected secretary, and Fay E. Eldridge was elected treasurer. The above officers were also elected directors, as was also Henry Wunsch.



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New Rand Avery Organ

A new external house publication "Odds and Ems" was launched in January by Rand Avery-Gordon Taylor, Inc., Boston printer and lithographer. The first issue of the four-page two-color 11 x 8½" folder contains illustrations of various jobs produced by the company, and information on the company and types of reproduction. A full color 8½ x 11" lithographed reproduction of a painting of Lexington Village Green was included with the first issue.

Laurel Formally Opens Plant

Laurel Process Co., New York lithographer, formally opened its new headquarters and plant in the Starrett Lehigh Building, 601 West 26 St. recently with a party for its staff, and guests from the graphic arts industry. The firm moved into the expanded quarters in November. (*Modern Lithography*, Nov., Pg. 71) On February 3 advertising students from City College toured the plant under the guidance of Irving Grossman, company executive.

To Handle Eagle-A Line

The American Writing Paper Corporation announced on February 2, the appointment of two new service houses in New York — the Baldwin Paper Co., Inc. and Uptown Paper & Envelope Co. This increases to eight the list of merchants now servicing the printing trade with Eagle-A Papers in New York City.

Offset Film in South

The Harris-Seybold motion picture "How To Make A Good Impression," has been shown in a number of Florida cities recently according to Forrest Lloyd, executive secretary of the Master Printers of Miami. Showings have been held in Miami, Orlando, St. Petersburg and Tampa to printing association groups.

Uses More Lithography

Increased use of lithography in hotel and resort promotion in Florida is apparent in Miami, Fla., according to W. P. Mooty, proprietor of the Franklin Press, that city. The firm recently added a 40" camera, and

paper-seasoning and air conditioning equipment.

Organize Mutual Lithographers

Mutual Lithographers, was recently organized in New York, with offices and plant at 601 West 26 St. Principals include Carl Tehel and Sam Schulman.

New Press in Tampa

A new Harris press was recently installed by MacDonald Printing Co., Tampa, Fla.

N. Y. Typos Continue Work

Fifteen hundred members of the New York Typographical Union No. 6 voted during January to continue working pending further negotiations with employing printers for a new contract.

Form Boston Firm

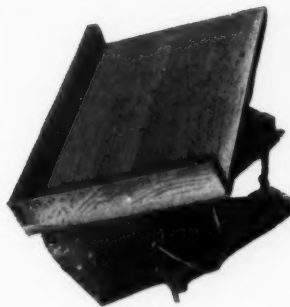
The Lithographic Corp. of America, 251 Causeway St., Boston, was recently formed. Harland A. Wilbur is president and treasurer.

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CAMERA FOREMAN: Progressive A-1 color photographer seeks position as foreman of camera dept. in high class color house. 15 yrs. experience on wet plate, dry plate and film. Knows direct and indirect methods as well as the positive and the new magenta negative masking methods. Has experience passing on artist corrected negatives. Will consider working foreman position. Address Box 855 c/o Modern Lithography.

COLOR PROCESS CAMERAMAN: Former veteran, seeks position with established firm in middle west where ever housing is available for small family. At present employed in trade shop doing 100% color work but unable to find living quarters. 14 years experience all types color work, black & white halftone and map work. Experienced on contact screen and good knowledge dot etching. References. Address Box 856 c/o Modern Lithography.

WORKING OR SUPERVISORY FOREMAN: Have background of 20 years in offset field, past eight years as shop foreman, and am capable cameraman, stripper, and platemaker. Interested in position with small or medium-sized progressive concern.

LITHOGRAPHIC FOREMAN

Large eastern litho shop has opening for a press room foreman. A capable assistant to foreman or exceptional pressman meeting the qualifications required will be considered for this job.

The man we are seeking must be a practical Harris press operator with high standards of quality in the production of folding cartons, labels and miscellaneous lithographic work. He will be expected to train new personnel and keep our battery of large multi-color presses running at peak efficiency. He must be aggressive, willing to take responsibility and outstanding in leadership. He should be a settled man between 35 and 50 years.

Reply in your handwriting giving complete details of past experience, previous connections, references and earnings, in first letter. All replies will be held in strict confidence.

ADDRESS BOX 849
c/o Modern Lithography
254 W. 31 St., New York 1, N. Y.

Will consider any location for right opportunity. Address Box 857 c/o Modern Lithography.

COLOR MATCHER and INK MAKER: 18 yrs. experience, good education. Know letterpress and offset presses. Locate anywhere except Great Lake States. Address Box 858 c/o Modern Lithography.

PRESSMAN: (2-color, 4-color) familiar all types presses (including Webfed) desires position as working or supervisory foreman. Previous supervisory experience, thorough knowledge platemaking. Capable of putting operations on efficient basis and maintaining quality production. New York area preferred. Address Box 859 c/o Modern Lithography.

COMPOSING MACHINE OPERATOR: Young man, veteran, will locate anywhere. Address Box 860 c/o Modern Lithography.

PLATEMAKER: With trade shop experience in quality and production work, veteran, 26, responsible, will travel. Address Box 861 c/o Modern Lithography.

(Continued on Next Page)

NEW BUSINESS FIELD

for Lithographers and Printers the NEW PROCESS of LUMINOUS INK PRINTING for Pictures, Greeting Cards, Children-Surprise-Books, Maps, Advertising, etc. Greatest Possibilities with the brilliant luminous afterglow. Looking for connection with progressive plant.

Address

"Lumi-Offset, New York"
c/o Modern Lithography
254 W. 31 St., New York 1

Offset Press Superintendent

Large printing plant offers exceptional opportunity with excellent salary for a thoroughly experienced man to serve as Superintendent of Offset Department. Must have thorough knowledge of all phases of preparation and press work. Only men who have proved their ability to produce at low cost with high quality will be considered. Write giving personal data and resume of experience. Address Box 846

Modern Lithography
254 W. 31 St., New York 1, N. Y.

NEGATIVES

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Fine, High Quality Color Work & Black & White for Lithographers
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and LITHOGRAPHIC
INKS**

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INC.**

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Cleveland
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Bond, Ledger and Onion Skin Business Papers of
100%, 75%, 50% and 25% New Cotton Fibre.

FOX RIVER PAPER CORPORATION, APPLETON, WISCONSIN

**Let the "Pluess Lithographers"
make your color
reproductions...**

Greeting Cards Our Specialty

**2162 E. 2ND ST.
CLEVELAND 15, OHIO**

SITUATION WANTED: Man with 25 yrs. experience administrative and selling experience in printing and lithographic ink business desires connection. Understands all phases of the business and can assume responsibility. Free to go anywhere. Address Box 862 c/o Modern Lithography.

Business Opportunity:

YOU CAN GO INTO BUSINESS without delay or expand your present production capacity. Will sell or lease complete, moderate size, lithograph and letter press plants. Owner has other business interests and might consider proposition from amply financed firm which desires to increase capacity by combining plants. Equipment could be operated in its present location or be moved. Address Box 864 c/o Modern Lithography.

Miscellaneous:

WANTED: Flat bed metal lithographing press, No. 2 or No. 3. Address Box 865 c/o Modern Lithography.

WANTED: Levy twenty-three inches in diameter circular screen, 250 or 300 lines. Address Box 866 c/o Modern Lithography.

For Sale:

FOR SALE: Excellent 24 inch Wesel camera, rebuilt for darkroom operation. Without glass screen holding mechanism. Ideal for contact screen; stay flat back; complete with four year old Pease arc lamps, 35 amps., and Goertz Gotar, 16-1/2 inch lens, total price, \$900 cash. Also, one 35 amp. Pease plate-making lamp on low pedestal, five years old, \$75. Address, P.O.B. 795 Topeka, Kansas.

FOR SALE: One 34", 133 Line Levy Circular Screen in Holder. Excellent condition. One 31" Levy Camera. One 40" Levy Camera. One double arc Macbeth Printing Lamp, type B-16, 45 amps. 220 volt. Like new. One Simplex Ideal Print Dryer 30" Apron. One new 30" Goertz Apo-Artar Lens with new Douthitt Diaphragm Control calibrated to Lens. One 11 x 14, 150 Line Levy Screen. One 16-1/2" Goertz Gotar Lens. One 19" new Goertz Artar Lens. One 54" Rutherford Plate whirler in excellent condition. Address Box 867 c/o Modern Lithography.

FOR SALE: Suction feeder for Harris S4L Press. Complete with motor and pump (GE-60 cycles — 3 phase 440 volt — 1750 RPM). Good condition. Address Box 868 c/o Modern Lithography.

FOR SALE: 60" x 60" Levy Vacuum Printing Frame with new Gast Pump and motor \$295. uncrated.

New 19" Goertz Artar at \$266. Reconditioned Macbeth and Gelb Printing and Camera Lamps 15-25-30-35 amps. 110-220 volts. Singer Engineering Co. Complete Plate Making Equipment. 248 Mulberry St., New York, N. Y. Walker 5-7625.

EQUIPMENT FOR SALE: Webendorfer offset press — 22 x 29" — excellent condition. May be seen running on floor, fully equipped. Address Box 869 c/o Modern Lithography.

FOR SALE: 36 x 48 Harris S7L, serial number 220 chain delivery suction feed. Can be inspected in operation. Address Box 870 c/o Modern Lithography.

FOR SALE: Like new ATF Model 1 5 Whirler & Model 5 printing frame (for plates to 30 x 41) \$420 and \$350 each; used Whirler (for plates to 44 x 64) \$340; frame for plates to 44 x 64 (hinge type) \$340; also 24" Levy camera, lens, arcs, etching light table 48" x 86"; cypress lead lined sink 45" x 45". New Millington Elevating Printing Frames and Whirlers. Millington Machine Co., 1272 Kavanagh Place, Milwaukee, 13, Wis.

FOR SALE: One Pease Twin Arc Printing Lamp. Recently overhauled. Operates on 220 AC 60 cycle. Address Box 871 c/o Modern Lithography.

FOR SALE: Single Color Offset Press — Harris (Serial No. LF-131) 44" x 64" feed roll type, with motor and controller for 220 volt Direct Current. Washup machine included.

OFFSET PRODUCTION MAN

15 years experience factory production. Complete knowledge of estimating, planning and follow through, including buying of all finishing processes. Expert supervision. At present connected with one of the largest lithographic plants in east. This man's "know how" will more than pay his substantial salary out of economies or production.

Address Box 847

c/o MODERN LITHOGRAPHY
254 W. 31 St., New York 1, N. Y.

LITHOGRAPHERS I

Two Litho Sales Executives controlling yearly sales of over \$300,000 of steady profitable business are seeking a profit-sharing arrangement with plant owner or will purchase plant. — Large presses required. — Excellent bank and business references.

Address Box 848

c/o MODERN LITHOGRAPHY
254 W. 31 St., New York 1, N. Y.

Available immediately. First-Class condition. Can be seen in operation. Address Box 872 c/o Modern Lithography.

FOR SALE: PROCESS LENSES: Guaranteed perfect Carl Zeiss process lenses, coated and mounted in barrel: 9-3/4" F:9 Apo-Tessar — \$219.50; 12" F:9 Apo-Tessar — \$239.50; 18" F:9 Apo-Tessar — \$279.50; 24" F:9 Apo-Tessar — \$345; 48" F:9 Apo-Tessar — \$1800; 48" F:11 Apo-Tessar \$1800. These and hundreds more. Write Mr. M. A. Loner for latest lense list. All lenses sold on a 15-day trial basis. Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill.

Editors Class Visits Plant

Members of the class in magazine editing of Columbia University visited the New York plant of Polygraphic Co. of America during January. Guides explained the steps in the lithographic process to the students.

WANTED:- COLOR STRIPPER

Must be top notch man — able to make press sheet layouts and machine readings. Excellent chance for advancement.

APPLY:

LIVERMORE & KNIGHT CO.

42 PINE STREET
PROVIDENCE, R. I.

FOR SALE

Harris 41x54, Model 1B Offset Press, AC Equipment

Dexter Model 189A Job Folder, Serial No. over 7500 with Cross continuous feeder No. 6747. Latest model with Parallel 16 and parallel 32

2 New Hickok Disc Ruling Machines 38" 1 straight machine, 1 "L" type

2 Rowe Continuous 3-knife Trimmers

Seybold 48" Automatic Clamp Power Paper Cutter

Diamond 34 1/2" Power Cutter

56" Miehle Unit consisting of 2/0 Miehle Serial No. 15000 with Dexter suction pile feeder Serial No. 11000, extension delivery and AC electrical equipment

Miller 4 track, 2 color, 27x41

Miller Simplex, 20x26, AC motor

3 No. 2 Kelly, 22x34, Automatic Presses

Rosback Gang Stitcher

Christensen Gang Stitcher

J. SPERO & CO.

372 West Ontario St., Chicago 10, Illinois
Phone: Delaware 5966

PLASTIC



SHEETS

Patent Applied For

At last the lithographic craftsman has an unbreakable substitute for glass.

Our "DYRITE" Plastic Sheets have the following advantages:

1. Substitute for glass when stripping film for close registration work.
2. Can be coated with a transparent Blue Print solution for stripping wet or dry film.

3. Can be coated with a "DYRITE" Black or Red contact emulsion for making master flats.

4. Can be filed away for future use on a flat surface or in roll form, still retaining its dimensional stability.

5. Sizes are up to and including 51 3/4" x 150".

Write or call for our free pamphlet which contains samples, price lists and other uses.

DIRECT REPRODUCTION CORPORATION

68 GANSEVOORT ST.

NEW YORK 14, N. Y.

WATKINS 9-0066

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LEADING OFFSET DISPLAY PLATEMAKERS FOR NATIONAL ADVERTISERS

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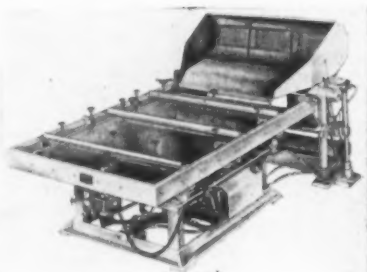
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two more
Zenith
Grainers
for
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Service



Twenty-nine years of graining experience assures your getting top quality plates that will please your platemaker and pressman

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379 West Broadway NEW YORK 12, N. Y.

Color Process • Press Plates
Deep Etch • Albumen
Negatives and Positives
Crayon Color Plates
Proving • Blow Up
Group Multiple Negatives

Complete Litho Offset Service

Established 1907

John G. MARK & Son

525-527 Broadway, New York 12, N. Y.

Trade Events

New England Conference for the Graphic Arts, Hotel Statler, Boston, Feb. 20, 21.

Southwestern Graphic Arts Conference, Skirvin Tower Hotel, Oklahoma City, April 8, 9, 10.

Packaging Exposition, (Amer. Mgmt. Assn.), Public Auditorium, Cleveland, April 26-30.

Lithographers National Assn., annual convention, The Greenbrier, White Sulphur Springs, W. Va., July 21-24, 1948.

International Assn. of Printing House Craftsmen, 29th annual convention, Hotel Cleveland, Cleveland, August 8-11.

National Assn., of Photo-Lithographers, 1948 convention, Netherland Plaza Hotel, Cincinnati, Sept. 15-19, 1948.

Mail Advertising Service Assn., 27th annual convention, Bellevue-Stratford Hotel, Philadelphia, Sept. 26-29.

Printing Industry of America, annual convention, Edgewater Beach Hotel, Chicago, Oct. 20, 21, 22, 23.

National Association of Litho Clubs, annual Convention, Mayflower Hotel, Washington, D. C., sometime in April, 1949.

Litho Schools

CHICAGO — Chicago Lithographic Institute, Glessner House, 1600 S. Prairie Ave., Chicago 16, Ill.

NEW YORK — New York Trade School, Lithographic Department 312 East 67 St., New York, N. Y.

ST. LOUIS — David Ranken Jr. School of Mechanical Trades, 4431 Finney St. Louis 8, Mo.

Harris Film Shown 300 Times

The Harris-Seybold Company's motion picture "How To Make A Good Impression" has been shown over 300 times and has been viewed by over 40,000 buyers of printing, it was announced in January. Information on the film is available from the company, Cleveland.



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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)



"... jus' when I's concentratin' on forgettin'

... just try to forget!

IN one sense, advertising is the science of never letting them forget you . . . or the goods you want to sell . . . a reminder . . . accordingly it is not to be wondered at that regular, consistent, year-in-and-year-out advertising has proved to be the most effective advertising . . . pays the best dividends . . . because it never gives them a chance to forget you or your products. . . .

If it be in the field of Lithography where you do not want to give them a chance to forget you or your products, we recommend regular advertising in

MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

Tale Ends

WE doubt if any of the serious minded readers of ML ever look at the racing sheets. But of late there has been a nag running at Hialeah, named "Miss ML." We hereby deny any connection between our respectable publication and this cheap hide, which seems destined to be a candidate for the glue factory rather than for racing immortality.

★

A six month reducing marathon, for high stakes (not steaks) is now under way among seven members of the St. Louis Advertising Club. The contest was the idea of Don O. Pyke, (229 lb.) of Graham Paper Co. Included among the contestants are Clarence Spaethe, (240) president of Compton & Sons, printers and lithographers, and Sam Lansdorf, Jr. (183), Universal Printing Co. Each man contributes \$1 a week for 22 weeks. At the finish date the one who has lost the most weight gets a prize of 60 percent (\$92.40) of the kitty. Second prize is 30 percent and third is 10 percent.

★

Reprints available: Offset Press Specifications as published in May, 1947 issue of *Modern Lithography*, are available in reprint form. No charge.

★

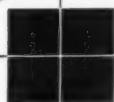
A. Gordon Ruiter, Jr., who was recently elected president of the Dayton Litho Club (as reported here a month or two ago), is the son of the A. Gordon Ruiter who is president of the International Association of Printing House Craftsmen. The elder Ruiter is with Forbes Lithographic Co., Chelsea, Mass., while the younger is with Standard Register Co., Dayton.

★

With prices spiraling all about us it is reassuring to know that the subscription price of ML has not changed one jot nor tittle from pre-war. Have you renewed yours?

CHECK and COMPARE

EBCO



OFFSET PRESS



MORE DEPENDABILITY

Positive Sheet-by-Sheet
Reloading Type Feeder
Positive Sheet Control
from Feeder to Guides
Pre-Register Slow-Down Guides
Unique Patented Front Guides
Patented Pull Side Guide
Positive Register Detectors
Three Point Registering
Mechanism
Skeleton Feeding Cylinder

MORE ACCESSIBILITY

Efficient Adequate
Dampening Motion
Accessible Sturdy
Dampening Rollers
E.B.CO Plated Water Rollers
Inker Driven from Main Drive
Ink Fountain Holds Ample Supply
of Ink
Cylinders Balanced on Tapered
Roller Bearings
Patented Individually Sprung
Grippers
Four Form Rollers of Different
Diameters
Variable Accurate Ink Fountain
Easily Cleaned
Quick Accurate Paper Thickness
Setting

MORE EFFICIENCY

Full Sight Large Diameter
Inking Rollers
Patented Fast Action Plate
Clamps
Rapid Accurate Plate Cylinder
Adjustment
Proper Blanket Tension Easily Applied
Inbuilt Automatic Clear View Delivery
Streamlined for Safety
Scientific Color Finishes
Easy to Clean Wear Resistant Enamels
Correctly Designed Heavy Jig
Bored Side Frames
Rugged One Piece Welded Steel Base
Accuracy in Gear Manufacturing
Careful Inspection in Manufacturing
Run-in and Tested at Factory
Comparatively Easy to Learn to Operate

MORE PROFIT

"V" Belt Drive from
Variable Speed Motor
Well Guarded but Permits
Access to Working Parts
Reduced Maintenance —
Standard Replacement Parts
Simplified Operating Press Controls
Up to 6,000 I.P.H. — Plus Less Down-Time



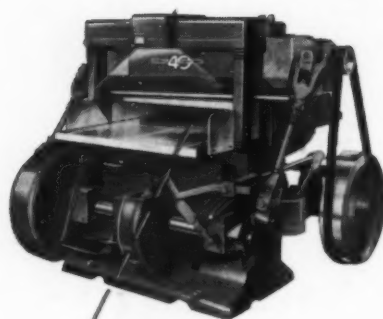
FOR COMPLETE DETAILS SEND
FOR BOOKLET. CLIP THIS COU-
PON TO YOUR LETTERHEAD.

EBCO

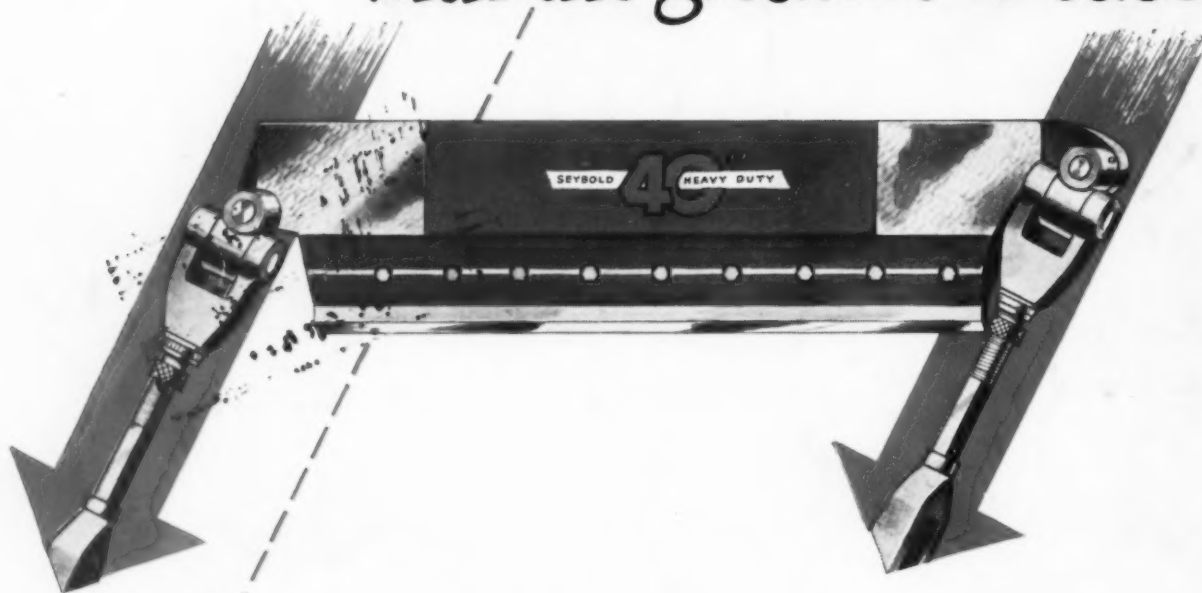
**PRINTING MACHINERY DIVISION
ELECTRIC BOAT COMPANY**

445 PARK AVENUE, NEW YORK 22, NEW YORK
CHICAGO OFFICE: 400 W. MADISON ST., CHICAGO 6, ILL.

OUR THANKS to the
many firms in the industry
who pioneered, tested and
PROVED the finer work-
ing qualities of the E.B.CO
Offset Press.



it glides through the pile
with the greatest of ease!



WHAT: Seybold Heavy-duty 40" Paper Cutter.

WHY it does the job best: Double-End-Pull continuous shear operation, plus many other dependable Seybold features.

WHEN you can see it: Right now! Today!

WHERE you can see it: At any of the following Harris-Seybold offices. New York, Chicago, Cleveland, Atlanta, Los Angeles and Toronto.

delivery?..quicker than you think!

HARRIS-SEYBOLD

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